JULY, 1941

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

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MUSICAL COURIER

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American Music and Artists United in Big "Loyalty" Drive At Federation Coast Biennial

Nation's Music Club Officials, Members and Guests Throng Hollywood for 22nd Meeting—Young Artists' Prizes and Film Awards Made—Mrs. Guy P. Gannett, of Portland, Me., Chosen New President

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

A week of intensive musical affairs and discussions marked the 22nd Biennial Convention and American Music Festival of the National Federation of Music Clubs from June 18 to 26. It began with the arrival of officers, headed by Mrs. Vincent Hilles Ober, on a special train, and culminated in the election of new officers and the formulation of policies for the coming two years.

Elected president for the ensuing term was Mrs. Guy P. Gannett of Portland, Maine, formerly vice-president for the eastern region. Others elected were Mrs. George W. Langford of Ann Arbor, Mich., Mrs. W. A. Goforth of Tulsa, Okla., and Mrs. Frank C. Johnson of Salt Lake City, vice-presidents for the eastern, central and western regions; Mrs. Howland Carroll Day of Albert Lea, Minn., recording secretary, and Mrs. A. A. Coult of Nashville, Tenn., treasurer.

Resolutions Urge Aid to Music

Seven important resolutions adopted were: (1) to urge tax exemption on musical instruments, now faced with an impending Federal levy; (2) to oppose strangulation of music into the media of jazz and swing; (3) to ask clubs to seek authoritative speakers on: the subject of un-American activities; (4) to lay emphasis on music in industry; (5) to endeavor to improve cultural relations with other American countries; (6) to create a special division to cooperate with the government defense program, and (7) to continue the loyalty crusade.

Winner of the Federation prize of $1,000 and the Schubert Memorial award, consisting of guaranteed appearances with the New York and Los Angeles symphony orchestras, was Carroll Glenn, 22, violinist of Chester, S. C., it was announced by Ruth Haller Ottaway (Mrs. Nikolai Sokoloff), contest chairman.

No first prizes were given in the vocal and piano classifications. Vocal awards of $500 each went to Eula Beal, 22, of Los Angeles, and Mary Louise Beltz, 28, of Belton, Texas, and $500 was also awarded to Sylvia Haimowitz, 21, pianist, of Winter Park, Fla.

American MSS. Shown

The first exhibit of original music manuscripts by American composers, collected by Elinor Marlo, was viewed by federation members the opening night at a reception in the Los Angeles Museum. Many of the manuscripts, including a John Knowles Paine Symphony, one of the earliest symphonic compositions produced by an American composer, will be placed in the new per-

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Petrillo Orders Anthem Twice On Every Program

A sweeping order to members of the American Federation of Musicians "to play The Star-Spangled Banner at the opening and close of every program, on the musicians' own time," has been issued by James C. Petrillo, president. The order affects some 138,000 members, and applies to concerts, operas and even dance band sessions, though not on all shorter radio programs.

THE FEDERATION'S NEW PRESIDENT: MRS. GUY P. GANNETT

Paderewski Buried With Regal Honors

The passing of an era was signalized by the death of Ignace Jan Paderewski in New York on June 29 at the age of 80. Perhaps no musician in recent history had occupied so lofty a position in the combined realms of music, statesmanship and national service. No living artist had been chosen virtual head of a State. Moreover, to the end Paderewski continued his labors for the cause of the Polish people and other nations now allied with them.

World-wide tributes and honors befitting a monarch were paid to his mem-

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(Life Story and Anecdotes, pages 6, 7)

Report Opposition In Ranks of NBC On Sale of Bureau

Some Officials Against Such a Move—Offers for Artists' Department Still Unaccepted—CBS and Concerts Corporation Severance Called "Hasty"

Although there are some internal differences over the proposal, the NBC Concert Service is expected to be sold either to William Morris, Jr., or the Music Corporation of America before the new season opens.

Mark Woods, vice-president and treasurer of NBC, told the Musical Courier that the step would be "voluntary" and denied that the recent Federal Communications Commission edict ordering the sale of the Blue network had also directed the radio corporations to get out of the concert business.

"There has been no such order or demand by the FCC or anyone else," Mr. Woods said. "Some believe that NBC Artists Service and the Civic Concerts Service can carry on as at present. On the other hand, Columbia Concerts Corporation and Columbia Broadcasting System have separated and it is felt that NBC should also do this.

"We have received some proposals but no steps toward a sale have been taken. If the sale occurs it will be outright, not of individual artists. In the meantime we are making contracts and proceeding as though nothing were in prospect. 'Feelers' are not bids."

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Photo by Underwood & Underwood

TYPICAL OF NATION'S OUTDOOR MUSIC: WASHINGTON, D. C., HEARS CHAMBER WORKS OUTDOORS in the Starlight Series presented by C. C. Cappel in Meridian Hill Park. An initial audience of 5,000 heard the Primrose Quartet, which appeared on July 8 and 11, with other groups to follow. (Story on page 8.)

Other Outdoor Music: Lewisohn Stadium, 4, 29; Robin Hood Dell, 10; Ravinia Park, 14; Hollywood Bowl, 31; Boston, 34.

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July, 1941
Sixty-Second Year

N. Y. Summer Music Begins Its Sway

Lewisohn Stadium Concerts Attract Audiences With Notable Performers

Al fresco orchestral programs, now well under way in the principal cities, from New York to San Francisco, are being marked by large audiences, new records in many instances having been set up. With the usual operatic productions and summer festivals as well, music lovers throughout the country are demonstrating that their interest is not in any way being distracted by the seriousness of the international situation.

Furthermore, Americans who have hitherto been accustomed to traveling overseas for their summer music are supporting this year the local endeavors of musical organizations and some artists who have not been heard in the vacation period in this country, are making their summer debuts.

Stadium Concerts Launched

The 24th Stadium Concerts season was inaugurated on June 19 before the largest audience, some 24,000 with 2,000 turned away. Artur Rodzinski, Cleveland conductor, made his only appearance of the season and Artur Rubinstein, pianist, his bow at an outdoor concert. An all-Tchaikovsky list found enthusiasm on the part of participants and listeners.

A pre-season program, on June 15, sponsored by Mayor La Guardia and the Musicians Federations to provide funds for band concerts in other parts of the city was conducted by Dimitri Mitropoulos and held Simon Barere, pianist, assisting. The result was a brilliant performance.

Other conductors in the opening weeks were Alexander Smallens, who listed many novelties, Hugh Ross, conducting his Schola Cantorum and the Eva Jessye Choir and the orchestra with Paul Robeson as soloist; and Eugene Goossens, who made his Stadium debut with Mischa Elman as violin assistant.

Soloists, in addition to those mentioned, were Albert Spalding, in his annual Stadium appearance, on the all-Beethoven program and 15-year-old Veronica Mimosa, pianist, who made her recital debut last fall.

Mr. Smallens presented as novelties the suite from Copland's ballet, Billy the Kid; Arthur Benjamin's Cotillon, also an original dance creation; George Szell's inter-

(*Please turn to page* 29)

MRS. CHARLES S. GUGGENHEIMER, EXECUTIVE VICE-CHAIRMAN
of Stadium Concerts, Inc., centre, at the opening concert in the Lewisohn Stadium, with Mr. and Mrs. Lytle Hull.

Laurent Novikoff New Ballet Head at Metropolitan

Following the resignation of Boris Romanoff, for three years director of the Metropolitan Opera Ballet, Edward Johnson, general manager, has announced the appointment of Laurent Novikoff as new balletmaster and choreographer. Novikoff was formerly premier dancer at the Operas in Moscow and St. Petersburg, and later toured as dancing partner of the late Anna Pavlowa. He opened a school in London in 1928 and a year later became director of the Chicago Civic Opera Ballet.

Marjorie Lawrence, Ill, Foregoes Mexican Opera Appearances

Marjorie Lawrence, dramatic soprano of the Metropolitan, who went to Mexico to appear as leading singer with the National Grand Opera Company there, was obliged to forego her appearances owing to illness. Miss Lawrence, after a stay in a hospital in Mexico City, returned to the United States.

Joseph A. Fischer Married

Joseph A. Fischer, Secretary of J. Fischer & Bro., music publishers, was married to Virginia N. Morgan on June 19, at the Cathedral Chapel, Los Angeles, Calif. Mr. and Mrs. Fischer return to New York some time this month.

Metropolitan Guild Gives $16,000 to Produce Opera

A gift of $16,000 that "would make possible the production of an entirely new opera" in the coming season has been made to the Metropolitan Opera Association by the Opera Guild, it was announced by George A. Sloan, president of the Association, June 26.

Announcement of the appointment of Mrs. Walter Sands Marvin as Director of the Guild was also made at the meeting of the board of directors by Mrs. August Belmont, Chairman, and Mrs. William Francis Gibbs, recently appointed President.

Reginald Stewart Resigns as Toronto Conductor

TORONTO, CAN.—Reginald Stewart, noted pianist and conductor since its inception eight years ago of the Toronto Philharmonic Orchestra, submitted his resignation on June 25.

Mr. Stewart conducted the National Symphony Orchestra in Washington, D. C., on July 7, and will lead the New York Philharmonic Orchestra at the Lewisohn Stadium, New York, on July 14, 15 and 16.

American Work May Have Bow at Opera

Metropolitan Reported Ordering New Opera by Menotti—Pons in English Fra Diavolo

The Metropolitan Opera has commissioned Gian-Carlo Menotti, 29-year-old composer of Amelia Goes to the Ball, successful one-act opera produced by the company several seasons ago, to prepare another work for production in the coming season, according to report. The recent announcement by the Opera Guild that it was contributing $16,000 for the production of a new score this season is believed to confirm this plan.

Other new productions said to be under consideration for the coming season are: Mozart's The Magic Flute, conducted by Bruno Walter, and a cast including Jussi Björling, if that tenor can return here from Sweden; Auber's Fra Diavolo in English, with Lily Pons as Zerlina, Charles Kullman, Salvatore Baccaloni, Irra Petina, Virgilio Lazzari, Louis D'Angelo, and Gennaro Papi conducting; and possibly a restoration of Rossini's Cenerentola, with Baccaloni in the leading buffo role. As the title part requires a coloratura contralto, it would perhaps be difficult to cast the role. One report stated that Elizabeth Wysor, American contralto, was being considered for engagement by the company. Amelia Goes to the Ball, with Muriel Dickson again as the heroine, was also reported as a possible revival.

Many of the company's plans for the Wagnerian operas hinged on the question whether or not Kirsten Flagstad would return. Helen Traubel is reported to be preparing the three Brünnhildes, Isolde, Aida and La Gioconda for next season.

Flagstad Remains in Norway for War, Engles Announces

Kirsten Flagstad, Metropolitan Opera soprano, will remain at her home in Norway for the duration of the war, according to a cabled announcement on June 17 by her husband, Henry Johansen. Mme. Flagstad, according to George Engles, managing director of NBC Concert Service, had originally planned to fulfill some 50 concert engagements here next season.

Photo by Milwaukee Sentinel

←
JESSICA DRAGONETTE SINGS TO 30,000
at the opening concert in the summer season at Washington Park, Milwaukee, Wis. Jerzy Bojanowski, new resident conductor of the Wisconsin Symphony Orchestra, is on the podium. Miss Dragonette had sung in the first concert given in 1938 in the new Temple of Music.

→
PAUL ROBESON,
baritone, was soloist on July 1 at Robin Hood Dell with the Philadelphia Orchestra. He opened his summer season on June 3 with the Essex County Symphony at Newark, N. J., and also with the New York Philharmonic on June 23 at the Lewisohn Stadium. Mr. Robeson is dividing his summer activities between outdoor concerts and theatrical engagements.

Federated Music Clubs Urge Cause of American Unity

(Continued from page 3)

manent Federation Archives in the Library of Congress. A promenade concert by the Los Angeles Women's Symphony Orchestra, conducted by Ruth Haroldson, was presented during the exhibit.

Creating Interest in American Music

Matters of musical interest were discussed during the convention by numerous able speakers. "Orchestras supported entirely by American funds feel little or no responsibility to play the works of American composers," Mrs. Ober said. "This is one of the things the Federation seeks to correct."

Enthusiastic cooperation by State Federations in the nationwide "Know-Your-State-Composers-Better" crusade was reported by Aletha M. Bonner of Rives, Tenn.

"Education of listeners may help," said Doris Adams Hunn of Des Moines. "It is almost impossible to get audiences to listen to anything but the biggest names. Somewhere we have missed out on our chance to build up more interest in the music itself."

"Let us clean house in the choir lofts, relegating to the ash heap sickly sentimental anthems, opera excerpts and prickly heat organ voluntaries, singing instead plainsong, chant music and the noblest choral literature," urged H. Augustine Smith, speaking on church music.

Uniting North and South America

"It may be that more music in the land is what is needed to arouse us," suggested Roland McKinney, director of the Los Angeles Museum. "North and South America could be interpreted to each other through the medium of music," declared Lazare Saminsky.

In an address entitled "Our World After Hitler," Carleton Smith, music editor of Esquire magazine, cited personal interviews with Stalin, Molotov, Trotsky, Winston Churchill, President Vargas of Brazil, and Hitler.

"The man in the street should be given the chance to find out that he likes opera," averred Marcella Craft, urging opera in English. "Give the local community new adaptations of opera designed for the majority's pleasure and tailored for the American singer, and on that day the doors of the opera will swing open to the many talented performers we have in this country," concurred Ann Ronell.

Most of the day activities took place in the Ambassador Hotel headquarters, the business sessions in the theater and the afternoon musical events in the Fiesta Room. On June 19, Elinor Remick Warren, Hollywood composer, gave the piano accompaniment for the Philomel Singers of Seattle, Wash., introducing her artistic choral, The Question, written especially for the occasion. The Woman's Lyric Club, adroitly led by Benjamin Edwards, gave another Warren choral and numbers by Charles Wakefield Cadman, Mrs. M. Hennion Robinson, Joseph W. Clokey, and Frances McCollin. Chamber works by Cadman and Simmons were presented by the Homer Simmons Musical Workshop String Quartet.

Pageant of Nations

The day ended with a Pageant of Nations in Shrine Auditorium, with Arthur Bergh's new choral, Hats Off, the Flag is Passing By! for a stirring finale. Welcome to Los Angeles was extended by Mayor Fletcher Bowron, Mrs. Ober responding. J. L. Van Norman, chairman of the Citizens Committee, and Don Wilson, radio announcer, were masters of ceremonies.

Musical highlight of the convention was the superb singing of the Nordic Choral Ensemble of Duluth, Minn., under the artistic direction of Margrethe Hokanson. This splendid a cappella mixed chorus literally stopped the show, a triumph repeated in another sensational success on June 23. They sang with lovely tone blending, fine dynamic balance and notable flexibility.

The pageant opened with an Indian group in full feathered regalia, with Chief Yowlache singing Homer Grunn's Invocation to the Sun God, and closed with a Chinese group in sword and lion dances, given by the China City Players to percussive native accompaniment. Colorfully effective were Japanese dances to recorded authentic music presented gracefully by Khan Syma Fujima and a bevy of pretty maidens.

Early California dances, Hawaiian songs, Mexican Tipa Orchestra and dances and Greek songs and dances were also included in the pageant, staged by Paul Whiting. The Ellis-Orpheus Club and the Women's Lyric Club joined forces for a dramatically effective and skillfully written Restoration, by their conductor, Benjamin Edwards. The young players of the All-City Orchestra, ably conducted by William Hartshorn, offered several numbers.

Inter-American Day

Designated as inter-American day, June 20 included a luncheon in the Coconut Grove and choral programs in the afternoon by the Junior Chamber of Commerce Male Chorus of Fort Smith, Ark., directed by Opal Clark, the Music Appreciation Chorus of Dayton, Ohio, under Mrs. LeRoy Smelker and the Swanee Singers of Salt Lake City, led by H. Frederick Davis. Elsie Houston pleased with her entertaining and characterful Brazilian songs, and Beryl Rubinstein and Arthur Loesser displayed splendid duo-piano ability in Shrine Auditorium.

The Junior Division held sway in Shrine Auditorium on June 21, with morning music provided by the Juvenile Schubert Choralists of Pasadena, under Mary Roberta Davidson, the Junior Gregorian Choir from Seattle, Wash., led by Helend Newland Maurier, and the two-piano team, Robert Scandrett and Elizabeth Bowman, from Cresbard, S. D. Of special interest was a performance by the Johnson and Burton Family group, consisting of 11 children from two neighbor families in Salt Lake City. The Apollo Boys' Choir from Birmingham, Ala., under Coleman Cooper, and a massed Junior Orchestra led by Lucien Cailliet also appeared.

(Please turn to page 11)

JOHN HOPPER AND HELEN OLES, duo-pianists, who played at the convention. Mr. Hopper is Seattle correspondent of the Musical Courier.

LOS ANGELES OFFICERS AND MEMBERS of the National Federation of Music Clubs assembled at the Union Station to greet national officers who arrived on a special train for the Biennial Convention and American Music Festival. Left to right: Mrs. Francis Eugene Payne, Mrs. William Dellamore, Mrs. Lawrence Sommers, Mrs. Paul Fergusson, Elinor Marlo, opera chairman; Mrs. Guy P. Gannett (elected president at the convention); Mrs. H. Carroll Day, Mrs. Nolan Browning, Mrs. Grace Widney Mabee, general chairman; Mrs. Cora Thorne Bird, Dorothy Welcome and Clara Tatley.

JOSEF HOFMANN AND HIS SON ANTON who is said to be almost identical in appearance with his father when the latter made his debut in America at the age of 12. Anton, now 15, represented his famous father at the Convention, when the latter suffered a slight knee injury. (Story, page 11.)

UTAH FEDERATION OF MUSIC CLUBS' ANNUAL CONVENTION Left to right: Mrs. Elizabeth Hayes Simpson, state contest chairman; Mrs. Vera Frey Beason, president; Gail Martin, toastmaster, manager Utah State Symphony Orchestra and correspondent in Utah of the Musical Courier; Miss Bertha Oakden, Ogden, third vice president; and John Campbell, Jr., University of Idaho, Southern Branch, Pocatello, Idaho, who acted as a judge in the 1941 biennial state contest. The dinner was held at Hotel Utah, Salt Lake City.

Paderewski's Heroic Life Eulogized as World Pays Honors

(Continued from page 3)

ory as the body of the "King of the Piano" and former Polish Premier was conveyed with unusual ceremonies from New York to Washington for temporary interment in Arlington National Cemetery.

The beloved artist, whose passing after a brief illness with pneumonia was universally mourned, was accorded tributes by peoples and governments. Headed by President Franklin D. Roosevelt and other world figures, the list of notables who expressed their sorrow was an impressive one. Requiem Masses were celebrated in Rome, in Washington, New York, London and Ottawa.

A special mausoleum in the National Cemetery was reserved for him at the instruction of the President until such time as his remains may be taken to "free Poland" for burial. According to a custom followed at the death of Chopin, Paderewski's heart was reserved for separate burial in the Warsaw Cathedral. The Polish Government voted to have his body interred at Wawel in Cracow after the war.

Sumner Welles, Acting Secretary of State, conveyed to Polish Ambassador H. E. Jan. Ciechanowski the "deep sorrow" of the President and the grief of the American people.

Services at St. Patrick's Cathedral

The body of the musician, in a bronze and crystal coffin draped with the Polish flag, was escorted with military honors from the Hotel Buckingham, his New York home, to St. Patrick's Cathedral on July 2. There, for about twenty hours, he lay in state in an open coffin, viewed by some 40,000 who filed by his bier, until the following day, when a funeral service was conducted by the Most Reverend Francis J. Spellman, Archbishop of New York, before an assemblage of 4,500, with thousands more unable to gain admission.

Archbishop Spellman was assisted in celebrating the Requiem Mass by the Rt. Rev. Mgr. Boleslaws Boganowsky, pastor of St. Mary's Church, Worcester, Mass., who made an address in Polish, and other officers of the Mass.

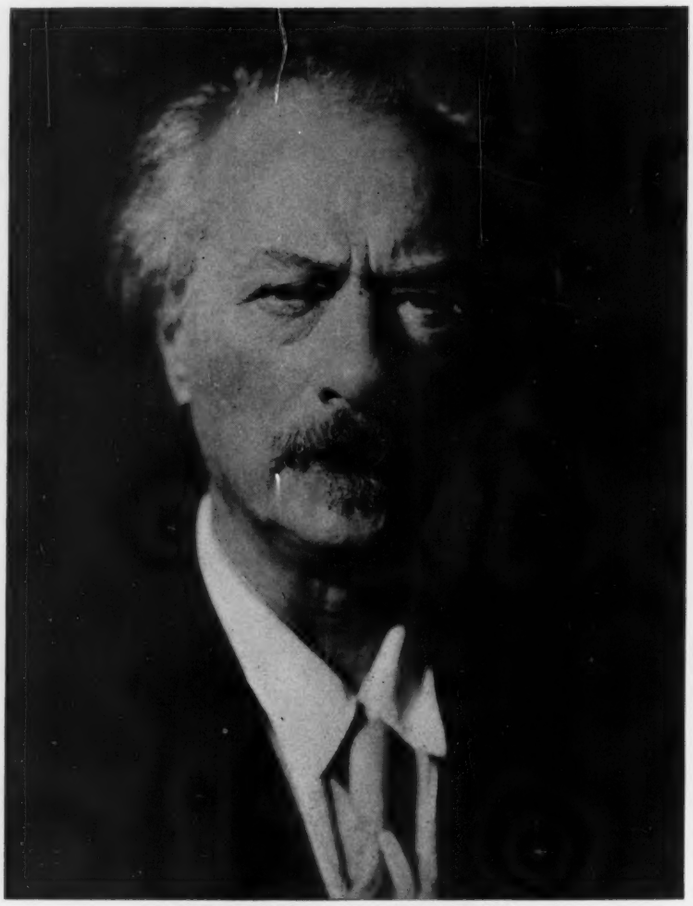
The Pontifical High Mass was sung by the full male choir of the cathedral under the direction of Pietro Yon, organist and director, and was composed by Lorenzo Perosi. Two Yon compositions heard were a De Profundis and In Paradisium. Present at the services were many official representatives. Mme. Antonina Wilkonska, sister of the pianist, had a special escort.

At the conclusion of the services the casket was borne on a horse-drawn caisson with military escort under the direction of Major Herbert H. Harris to the Pennsylvania Station to begin the journey by train to Washington.

Interment with U. S. Honors

Equally impressive were the honors paid the patriot-musician in the National Capital. By invitation of the United States Government, Paderewski's remains were temporarily interred in the national resting place of the country's heroes. After the musician had lain in state all day Friday at the Polish Embassy, a Requiem Mass was celebrated the following day by the Apostolic Delegate to the United States, the Most Rev. Amleto Giovanni Cicognani.

As the caisson bearing the body of Paderewski passed the marble entrance of the cemetery, a battery of cannon boomed a 19-gun salute. The United States Army Band played funeral marches as the cortege of soldiers, sailors and marines entered the cemetery, including a squad of Polish soldiers in the uniform of Canada, who bore on a velvet cushion the Polish military cross of Virtuti Militari awarded posthumously by the Polish Government. After the services the body was interred under the mast of the Battleship Maine, standing in the center of the cemetery.



PADEREWSKI IN THE LATTER YEARS

after his return to the concert stage following his service as Premier of Poland.

Honored in Nationwide Celebration

There had been a nationwide observance during the week of Feb. 15 to 22 of the fiftieth anniversary of his American debut. During that celebration thousands of felicitations, headed by those of President Roosevelt, were sent to the National Paderewski Testimonial Fund. On May 16 he had made a radio appeal to the American people to invest in defense savings bonds "to protect freedom."

He arrived in America last Nov. 6, with his sister and a party of five, after a voyage from Lisbon, and was met by representatives of the Polish and American governments. He had previously been appointed honorary president of the Polish National Council, or government in exile.

From his early childhood, he had nourished a desire for Polish independence. It is related that Paderewski (born in Kurilowka, Russian Poland, Nov. 6, 1860), at the age of three had his first taste of tyranny and tragedy when his father, a landowner, was exiled to Siberia after Cossacks, putting down a Polish uprising, ravaged the land.

Early Life

At the age of twelve Paderewski was sent to study at the Warsaw Conservatory, where, like many another future genius, he was deemed unpromising, but later beginning piano study, his teachers including Janotha, Strohl and Zelenski, and winning first prize in this instrument and in composition. He was graduated at the age of 18. In 1879 he became a teacher of piano at the Warsaw Conservatory. In the same year he married a Polish girl, Antonina Kersak, who died within a year, leaving a son, on whom he devoted tender care. In 1882 Paderewski went to Berlin and studied composition under Wuerst and Urban for several years.

A turning point in his career came when the noted Polish actress, Helena Modjeska, heard him play and advised serious piano study. To raise funds for work with Leschetizky in Vienna, she gave a joint recital with him. After three months' study with this teacher, his funds were exhausted, and he went to Strasbourg and taught for a year. Financial assistance was given him by one Edward Kerntopf, to complete his study with Leschetizky.

World Triumphs

His rise to renown came following his Vienna recitals in 1887, and in Paris the following year. In 1890 he appeared as soloist with the Berlin Philharmonic under Von Bülow, with great success, though he later encountered harsh criticism. In London the same year he gradually developed a large following under the management of the late Daniel Mayer. The seal of his success was soon set by his American debut.

He made twenty concert tours of the United States, some of which were managed by Charles F. Ellis and others by George Engles. In all, it is estimated that he earned in this country alone more than $5,000,000. The first of these took place in 1891, when he was about thirty years old. His influence both upon the technical development of the American piano and upon piano playing was great. In the United States he gave 117 recitals within 90 days on his first tour, playing to packed halls. In 1892 he returned for a tour that earned $180,000, at a fee of $2,500 a concert. No other artist had won such acclaim and financial success.

In 1897 he bought the villa, Riond Bosson, at Morges, Switzerland, which remained his home for many years. In 1899 he married Helena Gorska, daughter of Baron von Rosen, former Russian Ambassador to the United States. She died in 1934.

Career as Statesman

In November, 1917, in a gala performance at the Metropolitan Opera House in honor of General Joffre, then visiting America, he appeared as a pianist in public for the last time before undertaking his political career. He had given his estate on Lake Geneva for the use of war sufferers, and then devoted himself to raising a force of 100,000 Poles in the United States to form an army to fight in France. After the signing of the Armistice, Paderewski returned on a British cruiser to Danzig, visited Warsaw, consulted with Pilsudski and on Jan. 26, 1919, accepted an appointment to form a coalition Polish Cabinet, holding the post of Premier and Foreign Minister.

He attended the Peace Conference at Versailles and argued ably for Polish territorial claims on the basis of Wilson's Fourteen Points, claiming Eastern Galicia, Upper Silesia, and the city of Danzig. The result was the Polish Corridor, the pact being ratified by the Polish Parliament in July, 1919. Finding that he had lost the support of some factions, he resigned on Dec. 9 of the same year.

In February, 1922, he retired to his estate in California "for a long rest." In July of that year he went to Switzerland, announcing that he would return for an American concert tour in November. His 60 concerts in the next season created a furore and were said to have realized $460,000. His fortune had been practically wiped out during the war, much of it given to the Polish cause.

He made other American tours after that, until in 1926, he became ill in New York and left the concert stage for a time. In that year he had given $28,500, the receipts of four concerts, to the American Legion, which conferred its Distinguished Service Medal on him in his hotel.

Milestones in the Life of Paderewski

Outstanding years in the fourscore span of Paderewski's life included:

1860—Born in Kurylowka, Russian Poland.

1878—Graduated as pianist from Warsaw Musical Institute and became teacher there in following year.

1880—First marriage to Antonina Korsak.

1884—Went to Vienna for study with Leschetizky.

1888—Made Paris debut; two years later in London.

1891—American debut (Carnegie Hall, New York, Nov. 17), first in tour of 117 concerts, and first of his 20 American tours.

1899—Second marriage to Helena Gorska, Baroness de Rosen, and established home in Morges, Switzerland.

1900—Completed opera, Manru (sung in Dresden, 1901; Metropolitan Opera House, 1902, also in Boston, Philadelphia, Chicago, Pittsburgh and Baltimore).

1907—Finished Symphony in A minor (first performance, Boston, 1909).

1910—Spoke at unveiling of Grünwald Monument which he had built at cost of $100,000, at Cracow, marking 500th anniversary of victory over German knights by King Jagiello of Poland.

1915—Made several hundred speeches in America for cause of free Poland and raised army of volunteers.

1918—Return to Poland, followed by successful revolt of Polish troops against German occupation forces, and his triumphal reception in Warsaw.

1919—Appointed Premier and Foreign Minister in Government of newly created Polish Republic, and represented his country at Peace Conference at Versailles.

1922—Resumed concert career.

1936—Made first appearance in motion picture film, and edited complete edition of Chopin's works.

1940—Came to America for residence.

In 1933 he gave a benefit concert in Madison Square Garden, New York, before 16,000, donating the proceeds, $33,500, to the Musicians Emergency Relief. After 1928, he suffered another illness and retired for a year and a half, but returned in the fall of 1930. In 1931 he presented a life-sized statue of President Wilson, designed by Gutzon Borglum, to the City of Poznan in Poland. His nineteenth tour of the United States was made in 1933.

He had been scheduled to return for an American concert tour in 1933-34 but it was cancelled. After the death of his wife, the pianist remained in seclusion for several years in Switzerland. On his 75th birthday in 1935 he requested the Polish people not to make formal observance of his anniversary and elaborate plans were cancelled.

Paderewski for many years refused to play for the radio. But in August, 1935, NBC persuaded him to broadcast a half-hour's program from his villa in Switzerland. The following Spring he signed a contract to appear in a sound film, Moonlight Sonata, made in London and fulfilled this engagement. In 1937 his memoirs, written by himself and Mary Lawton, were serialized in the Saturday Evening Post and published in book form.

Returning to this country in 1939 at the age of 78 for his twentieth American tour, he had concluded 20 of a scheduled 25 appearances but was compelled to cancel the last one in Madison Square Garden, New York. He also played in his first broadcast in this country. At that time his old fire had largely been spent, and his figure was gaunt and emaciated.

Among his generous gifts was the establishment of a Paderewski Fund in 1897, with a gift of $10,000, providing for triennial prizes for American composers. These included $500 for the best orchestral work; $300 for a work for solo instrument with orchestra, and $200 for the best chamber work, the awards to be determined by a jury.

As a composer, Paderewski was best known for his piano works, but in 1901 completed an opera, Manru, with libretto by Alfred Nossig, performed in Dresden, and the Metropolitan Opera House and other American cities in 1902.

His compositions included a symphony in A minor, with the subtitle Poland; Polish Fantasia for piano and orchestra; Piano concerto in A minor; Sonata for violin and piano; Piano Sonata in E minor; and sets of piano variations in A minor and E minor. A second opera Sakuntala, was never produced.

He had enough academic degrees to endow a whole graduate faculty. These came from Yale, Oxford, Columbia, Cambridge, Glasgow, University of Southern California and in his own country the Universities of Lwow, Cracow and Poznan.

Poland, Great Britain, Belgium, Italy and France lavished decorations on him.

AT 3 YEARS

AT 10

AT 18

AT 31

PADEREWSKI AT FOUR STAGES OF HIS CAREER.
The picture at lower right was taken when he made his American debut.

Human Qualities of Pianist-Statesman Extolled While Millions Mourn Death

As the former pianist-statesman lay in honored state and throngs paid tribute in New York and in the Nation's capital, many stories and examples of his greatness and humanity were repeated.

His desire to commune with his music without any distraction recalls a concert which he gave several years ago in the Brooklyn Academy of Music. As the moment for his appearance on the stage arrived, a hush fell over the audience. Light after light in the auditorium went out and finally spotlights converged on his piano.

From the darkness a figure emerged. The spotlight caught him as he approached the piano. Tumults of applause greeted his every step and he bowed graciously. Finally he seated himself before the instrument; his hands in position, he prepared for the opening chord.

A hush fell over the auditorium; it seemed as though each listener had held his breath awaiting the magic to come from those facile fingers.

But Paderewski suddenly looked up, stood erect like a general commanding his army.

Pointing a finger toward an attendant in the rear who stood before a cloakroom, whence a dull red light cast its dimmed rays, the pianist literally roared at him:

"Put that light *out!*"

He was obeyed at once. Again he sat down; quiet fell over the house and the dazzling fingers launched into his beloved Chopin.

* * *

Long before Paderewski acquired his favorite home at Morges, Switzerland, he had a large estate in Poland where he played seigneur to the villagers and aided them in many of their practical problems. His interests being extremely broad, he not only was keenly interested in the details of farming and other work on his estate, but also had a practical sense of the needs of everyday people, which he never lost throughout a career in which he was feted as a prince by royalty and others. He was the advisor, patron, friend of his countrymen, and they had learned to love him for his generosity and wisdom. He was an amateur athlete, chess player and had many other hobbies.

Valiant to the end, he once told an American newspaper man who asked whether his life of struggle was worth while:

"All I know is that I have fought some good battles."

* * *

Former President Herbert Hoover at a dinner given for Paderewski during the peace negotiations in Paris in 1915 told an amusing story of how the pianist had once saved him from bankruptcy.

When Hoover was a student at Leland Stanford University, he cooperated with another student in bringing musical attractions to the college town. Their greatest venture was a contract with Paderewski, who was to receive $2,000, a large fee for that period in the mid-nineties. As the story was later retailed by George Engles, long the pianist's manager:

"Paderewski arrived in town, and his manager went to see how the concert was going. It was not going at all well.

"The manager took the two youths to Paderewski. They were in mortal fear that he would not play, and were prepared to ask if he would play half a recital and take all the money there was.

"He greeted them cordially and offered them those long Russian cigarettes which he used to have made for him in Kiev. Then he asked them all about it, why they were giving concerts, how much money they had, about their expenses.

"When he had from them a clear statement of their assets and liabilities, he told them to take out enough to pay all their expenses and to give each of them a hundred dollars. He would be satisfied with the rest and would give the entire program."

* * *

For many years Paderewski had a Negro cook named Copper. After a meal that was unusually good, the pianist told his waiter to tell the cook that "the fish was excellent, the meat delicious and the dessert very good."

After a moment the waiter came back and reported:

"Mr. Copper says, 'Thank you, sir, and the soup was good, too'."

* * *

His political career was not without actual hazards to his life. On one occasion he was attacked by a man with a pistol who concealed himself in the pianist's suite. But instead of having him arrested, the artist merely turned him over to be released.

Perhaps the most famous quip connected with Paderewski's brief but important career as a statesman is the one concerning his meeting with Clemenceau at the Peace Conference at Versailles.

"So," said the Old Lion of France, "you are Paderewski, who was once a famous pianist."

"Yes."

"And now you are Premier of Poland?"

"Yes."

"What a come-down!"

LEAVING HIS PRIVATE CAR

on his return to New York in 1928 after a tour of forty concerts. The railway car, The Superb, was Paderewski's home while on tour and later took him to the Pacific Coast for a period of relaxation at his California ranch, Paso Robles.

Mexican Decoration Given Grace Moore

Grace Moore, Metropolitan Opera soprano, on July 2 received the Order of the Aztec Eagle, highest decoration of the Mexican Government in recognition of her good will visit to that country last April when she also was decorated by the Mexican City authorities. Rafael de la Colina, Mexican Consul General, bestowed the latest decoration. On Aug. 2 Miss Moore leaves for an extensive Latin-American tour which continues until Sept. 15, and was arranged by Ernesto de Quesada.

LUCILLE MANNERS,

surrounded by an American Legion Color Guard, sings the National Anthem before a crowd of 45,000 people on Bundles for Britain Day, in the Rainbow Shell at Manhattan Beach, N. Y.

Water Gate Concerts Begun in the Capital

WASHINGTON, D. C.—Making the first of only two appearances this summer on the podium, Dr. Kans Kindler inaugurated the National Symphony Orchestra's fifth season of summer concerts at the Potomac Water Gate on June 29. Dr. Kindler, who is musical director of the series, will conduct the final program on July 31.

Charles O'Connell took over the baton for the second concert on July 2 when the assisting soloist, in a patriotic program, in honor of Independence Day, was Lucy Monroe, soprano.

The third program, on July 7, was led by Reginald Stewart, who made his first Water Gate appearance three years ago. The Canadian pianist-conductor had as assisting artist Millard Taylor, who played the Bruch G minor violin concerto.

Jessica Dragonette, American radio and concert soprano, was the soloist on July 10 returning for her second Water Gate appearance in two years. Antonia Brico was the conductor and her program held an American Piece (What Price Glory) as it was sub-titled by the Washington composer, Mary Howe.

Two concerts a week are on the schedule, which continues for five weeks.

N. D.

Nation's Organists, in Meeting, Hear Proposal for New Certificate

WASHINGTON, D. C.—Some 600 members of the American Guild of Organists, from coast to coast, attended the 19th general convention of the organization here the last week in June and heard recitals, instrumental and choral, as well as dissertations on various phases of the art of the organist.

Despite a downpour of rain which greeted the visitors to the Nation's capital, the convention got under way with a concert in the Library of Congress when the Gordon String Quartet, directed by Jacques Gordon, assisted by E. Power Biggs, organist, illustrated the possibilities of combining strings with the organ.

The convention was formally opened the following morning in Wardman Park Hotel with Christopher S. Tenley presiding. After the invocation by the Rev. Dr. ZeBarney T. Phillips, chaplain of the Senate, Warden Channing Lefebvre heard greetings from Mrs. Ruth Farmer Vanderlip, dean of the District of Columbia Chapter.

May Create New Certificate

Dr. Rollo Maitland made a preliminary report on the proposal for a third certificate to be awarded by the Guild below the A.A.G.O. rank. Hugh Porter led a discussion on the examination and T. Frederick H. Candlyn and Norman Coke-Jephcott spoke on the paper tests.

Joseph Bonnet, French organist, was the first recitalist, his program including Seth Bingham's chorale on St. Flavian and Leo Sowerby's Carillon.

Following the luncheon an afternoon session was held at St. Alban's Church with Donald C. Gilley, of Worcester, Mass., discussing the administrative and choral problems of the volunteer choir. Catharine Crozier of Rochester, N. Y., gave a recital of Sowerby, Roger-Ducasse and Karg-Elert numbers.

A program devoted to South and Central American music was presented at the Pan-American Union at night by the U. S. Army Band, Capt. Thomas F. Darcy conducting. Louis A. Potter directed the Washington Choral Society. Villa-Lobos and Gallet numbers and Randall Thompson's Peaceable Kingdom were sung by the chorus. Francisco Naya, Cuban tenor, presented two groups of solos.

E. William Brackett and Richard Ross gave recitals on Wednesday, followed by another luncheon discussion. The party then took buses to Washington and Arlington Cemetery and then went to St. Matthew's Cathedral, where a program of liturgical music was presented by Malton Boyce and the choir of 10 men.

The musical forces of Brown Memorial Presbyterian Church of Baltimore presented a new oratorio, The Pilgrim's Progress by Robin Milford at night, with Virgil Fox and W. Richard Weagley collaborating. Katherine Harris, soprano,; Harold Haugh, tenor; Harrison Chalmers, baritone, and John Ademy, bass, were the soloists. The church choir was combined with the Hanover Choral Club to provide the chorus.

Among the Thursday festivities, problems of the choirmaster were discussed by Rowland W. Dunham, Grace Leeds Darnell, Carl F. Mueller and others at Foundry Methodist Church. Glenn Dillard Gunn, music critic of the Washington Times-Herald, had Edouard Nies-Berger at the organ to illustrate his plea for more color in recital playing. The Thursday recitalist was Leslie P. Spelman of California, his program including a prelude by Frederick Jacobi and a work not yet published by Paul Pisk, as well as compositions of Horace Alden Miller, Eric De Lamarter and Richard Keys Biggs.

Later a wreath was laid on the tomb of Washington at Mount Vernon. An evensong service was held at the partly-completed Washington Cathedral, with the choir augmented by choirs of St. John's, Georgetown and the Church of the Holy Comforter and the Church of St. Stephen and the Incarnation. Paul Callaway directed, with E. William Brackett at the organ.

Prize Anthem Heard

Harold W. Friedell's anthem, King of Glory, King of Peace which won the $100 H. W. Gray prize was sung. Bishop Freeman gave a short welcome. Edwin C. Steffe, baritone offered three Mystical Songs with the choir. Members of the Guild, in academic gowns, marched to the Cathedral.

The business session on Friday heard Dr. Maitland's report and Warden Lefebvre named Morris W. Watkins, Seth Bingham, Roberta Bitgood, Newell Robinson and Dr. Maitland to make further study. After some other business the delegates visited the White House. Walter Blodgett of Cleveland, gave the final recital at Old St. John's, known as the "Church of the Presidents."

The last session was devoted to a discussion of hymns. Reginald L. McAll was the speaker. A program by the Madrigal Singers was given at Folher Shakespeare Library, Mrs. John Milton Sylvester directing the nine singers, all Washington organists.

Hawkins New Warden

Some 400 attended the banquet that night. Gaston Henry-Haye, French Ambassador, was the speaker. Mrs. Vanderlip presented a gift to Warden Lefebvre, who is retiring, his successor being Dr. Warner M. Hawkins, of Christ Church, Methodist, New York. Entertainment concluded the festivities.

S. N.

Photo by Allan Campbell, Honolulu

ETHEL BARTLETT and RAE ROBERTSON,

eminent duo-pianists, strolling on the Waikiki Terrace of the Halekulani Hotel at Honolulu. They are wearing the leis presented at one of their two concerts there. After a tour of 45 concerts, in the United States and Canada, Mr. and Mrs. Robertson rested for two weeks in the tropics before returning to California for the Summer.

Washington Opens Outdoor Chamber Music Series

(*Picture on page 3.*)

WASHINGTON, D. C.—Presentation of chamber music to outdoor audiences is being made at Meridian Hill Park for six weeks. The concerts, which began on July 8, are given on Tuesday and Friday nights, under the management of C. C. Cappel, by the Primrose Quartet, the Kolisch Quartet, the Gordon Quartet, the Perolé Quartet, the Salzedo Harp Ensemble and the Trapp Family Choir. Each of the above groups has been engaged for one week.

The National Capital Parks Service has constructed a shell for the players and there are seating facilities for over 2,000.

G. K.

Radio Orchestras Offer New Works

NBC and CBS Ensembles Are Led by Notables in Early Summer Programs

The world premiere of Harold S. Shafero's Nine Minute Overture, which won this year's Prix de Rome award of $1,000, was given over CBS by Howard Barlow and the Columbia Broadcasting Symphony on June 8. The 21-year-old Newton, Mass., composer was present to hear Mr. Barlow play the score twice. The winning composition is rhythmic in style, contemporary in expression and effective in statement. The score is well integrated and makes use of a piano in its instrumental fibre.

Mr. Shafero, graduated this year from Harvard, will continue his studies where he pleases under the terms of the revised award. He has twice received the George Arthur Knight prize in music at Harvard.

O'Connell Conducts NBC Orchestra

Charles O'Connell, musical director, conducted the NBC Summer Symphony Orchestra on June 14 in three Bach arrangements, Schubert's Unfinished Symphony, Flying Dutchman Overture and Finlandia. Mr. O'Connell again demonstrated his marked abilities as interpreter. He has a sure sense of style, feeling and imagination. His beat is firm yet flexible, and he wins implicit cooperation from his players. A large audience gave the young American conductor resounding applause and several recalls.

Dean Dixon in Bow

Dean Dixon, 26-year-old Negro conductor, took over the NBC Orchestra on June 21, his program embracing the Academic Festival overture of Brahms, Strauss' Don Juan, Tchaikovsky's Romeo and Juliet overture-fantasy and shorter items of Berlioz and Saint-Saëns. Mr. Dixon, who has led orchestras at the Juilliard School and elsewhere, proved well-grounded in leadership and knowledge of his scores. Admirable coordination was given him by the orchestra. In his second program, on the following Saturday evening, Mr. Dixon gave the premiere of a Sinfonietta by Norman della Joio, young American composer, and a classmate of his at the Juilliard School. The work showed an ingenious use of modern idiom. The composer shared bows.

Beecham Leads CBS Orchestra

A concert of the CBS Orchestra was conducted by Sir Thomas Beecham on Sunday afternoon, June 1, at the Columbia Broadcasting Playhouse. The program offered Mozart's Haffner Symphony, Delius' The Walk to the Paradise Garden, a Beecham arrangement of Handel's The Faithful Shepherd, and a suite from Bizet's Maid of Perth. Sir Thomas was in his best estate, musically, imaginatively and technically. He had many ovations. N. S.

MARIAN ANDERSON SUMMERING AT HER HOME IN CONNECTICUT

after a record season, during which she received the Bok Award from the City of Philadelphia and an honorary degree of Doctor of Music from Temple University in the same city. The contralto is seen here with her accompanist, Franz Rupp, with whom she is preparing her new programs for her coming tour.

Photo by Seawood

HELEN JEPSON CARRIES GREETINGS

by plane to Governor Ralph L. Carr of Colorado (left) from H. Llewelyn Roberts, chairman of the American Flying Services Foundation, the Concert Committee of which the Metropolitan Opera soprano heads. Lieut. Robert F. Thayer of the 36th Pursuit Squadron looks on.

Carson Named President by Singing Teachers

At the annual meeting of the New York Singing Teachers' Association the following officers were elected for 1941-42: president, Leon Carson; vice-presidents, Edgar Schofield, Edward Harris, Bernard U. Taylor; treasurer, Carl Gutekunst; recording secretary, Henry Pfohl; registrar, John Nichols.

The newly elected executive board is composed of Paul Althouse, Fannie Gilbert Brines, Amy Ellerman, Helen Ernsberger, William J. Falk, J. Bertram Fox, Edith White Griffing, Cecile Jaconsen, Sarah Peck More, Homer Mowe, Melanie Gutman-Rice and Harry Wilson.

English 'Barber' At Central City

Brownlee and Carter Hailed as Summer Festival Starts in Historic Opera House

CENTRAL CITY, COLO.—The annual music festival here was launched on July 5 with a presentation in English of Rossini's opera, The Barber of Seville. Frank St. Leger again conducted and the attractive if roccoco decor was by Robert Edmond Jones. John Brownlee in the role of Figaro presented a formidable argument in support of those who believe opera can intelligently be presented in English. Always expert in diction, the Metropolitan Opera baritone gave a performance that never stooped to clowning but thoroughly realized the potentialities of the part.

In the role of Almaviva, John Carter was a surprise. Heretofore cast in small roles at the Metropolitan the American tenor sang with thorough charm and appealing voice. His delineation, particularly the drunken scene, was in character and not over-acted and his voice, never forced, easily reached all parts of the opera house.

Stella Andreva was the Rosina, Louis D'Angelo, the Bartolo with Nino Ruisi, Edwina Eustis, Paul Kwartin, Larry Bolton and Claude Smith in other parts. The production reflected credit on Mr. St. Leger and Dr. Herbert Graf, stage director.

Margit Bokor, soprano, is making 11 appearances with the company this summer as Euridice in Gluck's Orfeo, also being presented in English. L. N.

Form Foundation to Save Chicago Auditorium

CHICAGO.—A group of public-spirited Chicagoans headed by Mayor Kelly have formed the Auditorium Music Foundation, Inc., a non-profit organization, to save from demolition the Auditorium Building, which houses both the celebrated theatre and hotel. According to plans the Auditorium will be reestablished as a cultural and civic center if contributions arrive in sufficient numbers before Aug. 1. Three classes of memberships are announced—founder members, $500 or more; life members, $200 and up, and annual members, $5 and up. The Foundation was incorporated at Springfield with William F. Krahl, Robert Hall McCormick, Philip F. W. Peck, Frank M. Whiston, John Goodrich, William A. Dudley, Charles Y. Freeman, Elmer Rich and Albert H. Wetten as representatives. R. D.

Photo by Fred Hess & Son

NATIONAL JUBILEE CHORUS LED BY GENA BRANSCOMBE AT 50th CONVENTION OF GENERAL FEDERATION OF WOMEN'S CLUBS,

Atlantic City, N. J. The program included works by Mozart, Haydn, and folk songs, as well as Edgar Stillman-Kelley's Hymn of Dedication; Mrs. H. H. A. Beach's The Year's at the Spring; Henry Hadley's Time of Parting; Mabel Daniels' Through the Dark the Dreamers Came; April by Anabel Morris Buchanan; and The Artisan by Harriet Ware, in which John Gurney, bass, sang the solo. Mr. Gurney included Miss Branscombe's At the Postern Gate in his solo group. Emily Roosevelt, soprano, and Mary Frances Lehnerts, mezzo-soprano, were also soloists. Mrs. John McClure Chase and Bertha Van den Berg were the accompanists. Mrs. Frank H. Ludwigs was National Music Chairman.

Robin Hood Dell Audiences Large

McArthur Takes Place of Iturbi in Controversial Concert With Goodman

PHILADELPHIA. — Edwin McArthur, American conductor, directed the July 10 concert of the Philadelphia Orchestra in Robin Hood Dell, taking the place of Jose Iturbi, who cancelled his engagement when informed that Benny Goodman was to be clarinet soloist and also to share the podium.

Mr. McArthur wired C. David Hocker, manager of the Dell concerts, offering his services and his offer was accepted. Iturbi had asked Mr. Hocker to remove Goodman from the program and when this request was refused, withdrew from the engagement.

The Robin Hood Dell series opened auspiciously on June 19, with Eugene Ormandy conducting. Two other conductors who appeared in the early weeks are Alexander Hilsberg, who did some very clean-cut and musicianly work throughout, and Hans Wilhelm Steinberg, a dynamic personality whose magnetism communicates itself to the orchestra. As soloist, Alec Templeton, pianist-composer, drew an audience of somewhere around 8,000, taxing the seating capacity of the Dell to its utmost. He did some very fine playing in the Rachmaninoff 2nd Concerto, and later was heard in his amusing specialties.

A new feature of the Dell series this year is "Philadelphia Finds," young musicians who are worthy of a place on these programs. The two who have appeared are—Yasha Kralnik, violinist, who played the Tchaikovsky Concerto with fine command of his instrument, and was warmly received—and Emma Beldan, dramatic soprano, who made a good impression with arias from Tannhäuser, and La Forza del Destino, as well as lighter numbers. Miss Beldan had an excellent stage presence, a voice large enough for the Wagner work, and especially fine in the upper register. The music which the orchestra has presented has been wide in variety and excellent in quality.

The Dell management has inaugurated a new policy of free admission for men and women in service uniform at concerts of the Monday and Friday night series.

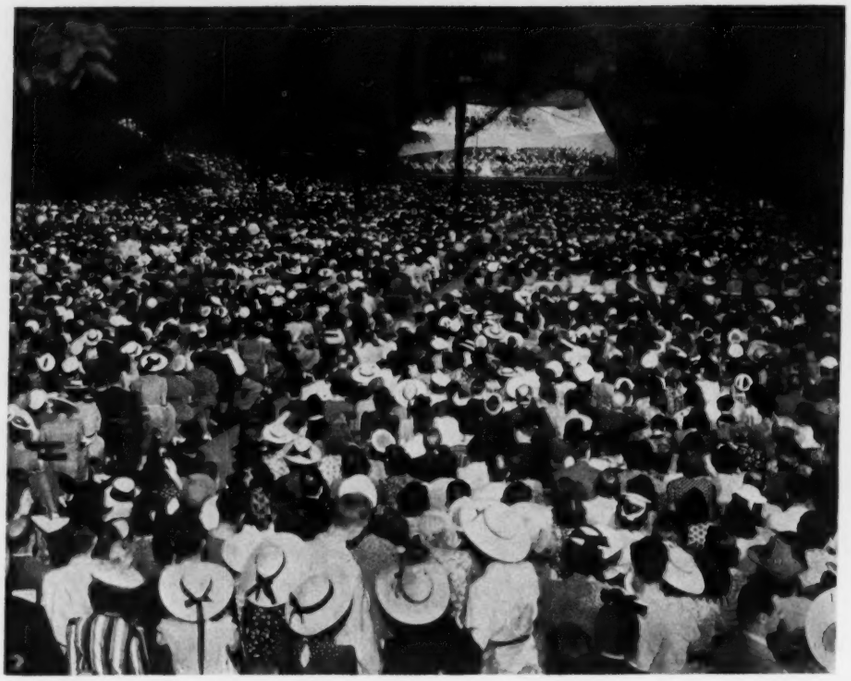
Philadelphia Musical Academy's Commencement

The seventy-first annual Commencement of the Philadelphia Musical Academy took place in Witherspoon Hall. The Degree of Doctor of Music was conferred on Edwin R. Fleisher, Samuel Line Laciar and David Saperton. The orchestra, under the direction of Frederick Hahn, did some nice playing of works by Bach, Paganini-Siegel, and Tchaikovsky. Those appearing on the program were Rosemary Clark, and Florence Maguire, pianists; Ruth Brall, vocalist; Amleto Diamante and Alvin Rudnitsky, violinists. Accompanists were Florence Maguire, David Sokoloff and Vadim Hrenoff. The address to the graduates on Music and the Changing Social Conditions of Today was given by Dr. Harl McDonald. Those receiving Preparatory Certificates were: Rowena T. Brody, Rita Helen Dombrowski, Jeanette Frances Drever, Ruth Virginia Fraser, Margaret Ida King, Alfred B. Piotrowski, Lillian Mary Schlieske and Evelyn M. Sciomenta. The Elementary History Prize was won by Ruth Virginia Fraser, and the Elementary Theory Prize by Rita Helen Dombrowski. The following received Teachers' Certificates—in Piano, Willimay B. Brooks and Thora Evelyn Kelly, and in violin Elizabeth A. Botek. The Presser Gold Medal for Piano Pedagogy went to Thora Evelyn Kelly. The following received Diplomas of Graduation—in Piano, Gilda H. D'Angelo and Thora Evelyn Kelly—in Organ, Helen Marguerite House—in Theory, Donald M. Donovan. Rosemary Clark, pianist, received the degree of Master of Music.

Photo-Illustrators

ROBIN HOOD DELL CROWDED AS SEVEN-WEEK SUMMER SEASON OPENS

on June 19 with Eugene Ormandy, honorary music director, conducting the Philadelphia Orchestra. Soloists this summer include Alec Templeton, Paul Robeson, Jose Iturbi, Benny Goodman, Yehudi Menuhin, Lily Pons, Jascha Heifetz, Brian Ahearne and John Charles Thomas



Benefit Concert for Simfonietta

A delightful Twilight Musicale was held at Deepdene, the home of Mr. and Mrs. Gideon Boericke, on June 17, for the benefit of the Philadelphia Chamber String Simfonietta, with over 300 in attendance. It was subsequently announced that the Simfonietta would give only two concerts next season, on April 16 and 18, owing to Dr. Fabien Sevitzky's increased schedule with the Indianapolis Symphony. The artists appearing in the program were Agnes Davis, soprano; Yasha Kayaloff, violinist; John Gray, cellist; Inez Perpall, pianist, and Robert Hall Elmore, composer-pianist.

Ezerman Scholarship

The annual contest for the D. Hendrik Ezerman Foundation Scholarship at the Philadelphia Conservatory of Music, will be held the last week in September. Details may be obtained by addressing the secretary at 216 S. 20th St. The winner will receive a $400 scholarship with Olga Samaroff Stokowski.

Helene Diedrichs Directs Aronimink Event

The Aronimink School of Music, Helene Diedrichs, director, presented its pupils in a concert, on June 20, in the Sunday School Room of the Church of the Holy Comforter in Drexel Hill. From the tiniest six-year-old, to the most adult young women and men, one was impressed by the excellent musicianship which these pupils are learning from their eminent teachers. Pianists appearing on the program were—Robert Betz, Donald Betz, Elizabeth Nichols, Eddie Kuljian, Carol Craemer, Dennie Hall, Janet Albright, Jane Tinker, Marie Linder, Virginia Seal, Barbara Duncan, Florence Kuljian, Rachelle Greenstein, Diana Sober, Madeline Sober, Lydia Todd, Patricia Terry, Lamont Lafey, Elizabeth Cross, Nancy Cross, Esther Quimby and Josephine Basil. Jacqueline Lentz and Richard Tarleton were the violinists, Deborah Buhrner, vocalist, and Grace Sober cellist. M. M. C.

Le Roy Plays at Ravinia

Rene Le Roy, French flutist, has returned from Canada. On July 12 he was soloist in Mozart's flute concerto at Ravinia Park under the direction of Sir Thomas Beecham. Immediately afterward he will appear in Washington, D. C. Mr. Le Roy returns to Canada in September for some radio broadcasts.

Ancient Instruments Society Holds Skytop Festival

SKYTOP, PENNA.—Skytop Lodge in the Pocono Mountains was the setting for a two-days' festival by the American Society of the Ancient Instruments, Ben Stad, founder and director, on July 9 and 10. Three concerts were given, on Wednesday evening, Thursday afternoon and evening. Soloists included Ruth Kisch-Arndt, contralto, Yves Tinayre, baritone, and two members of the society, Josef Smit, viola da gamba, and Flora Stad, harpsichord. All the programs consisted of old music of rare sort.

The festival programs included works from the Library of Congress collections. The festival was the first event in a projected annual summer series of cultural events in this vicinity. Mrs. Benjamin Maschal of Philadelphia is chairman of the committees appointed in various cities of this state to sponsor the events.

Olive Pryor in White Plains Recital

WHITE PLAINS, N. Y.—A well-attended summer recital was given by Olive Pryor, mezzo-soprano, at her White Plains studio. She was assisted by Hilda M. Davis, pianist. Miss Pryor's diction was excellent in French, German and English; and in arias from Carmen and Mignon, as well as in songs by Debussy, Schubert and Brahms, musicianly interpretations, admirable vocal control and tonal coloring combined to give real pleasure. Besides providing commendable accompaniments, Miss Davis was heard in several solo groups that included numbers by Bach, Liszt, Chopin, Debussy, Godowsky and others. An efficient technic was accompanied by feeling for style and mood. E. H.

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Federated Clubs Urge Music Drive

(*Continued from page 5*)

David Stanley Smith, 16, winner of the Edgar Stillman Kelley Junior Scholarship award of the Federation, showed pianistic talent in romantic items and was presented with an autographed copy of the program of Josef Hofmann's golden jubilee concert at the Metropolitan Opera House in 1937, by Anton Hofmann, 15-year-old son of the noted pianist. Hofmann was unable to appear on the afternoon program as scheduled, due to an accidental knee injury, and his former pupil Shura Cherkassky substituted with able musicianship.

That music created for motion picture use can hold its own on the concert platform was demonstrated in the Hollywood Bowl program on June 21. The symphony orchestra was an assemblage of studio musicians, the best in the world.

Maximum applause went to Miklos Rozsa, who conducted three lovely fantasy pictures from his score to The Thief of Bagdad, while close seconds were Max Steiner, giving his Symphonie Moderne, and Richard Hageman with The Howards of Virginia. Charles Previn introduced a stately Polonaise from Spring Parade, Victor Young led his pictorial Arizona Sketches, Erich Wolfgang Korngold presented excerpts from The Sea Hawk and Robin Hood, Anthony Collins displayed numbers from Tom Brown's School Days and Alfred Newman gave a suite from The Bluebird.

A selection from Louis Gruenberg's score to So Ends Our Night was conducted by Constantin Bakaleinikoff, and Henri Provost's Intermezzo was played by Toscha Seidel, violin soloist, with Nathaniel Finston conducting. Charles Holland, Negro tenor, sang Vesti la giubba from Pagliacci for no apparent reason on such a program, and Finston conducted Svensen's Artists' Carnival Overture.

Honors for Film Achievements

Plaques, the musical equivalent of the Motion Picture Academy "oscars" were awarded to Jeanette MacDonald and Nelson Eddy (the latter absent) as the screen's most popular singing stars, and certificates of merit were presented by Mrs. Ober to Deanna Durbin, Susanna Foster, Katherine Grayson and Douglas McPhail and accorded to Allan Jones and Wilbur Evans in their absence.

Plaques for musical compositions ranging from original work to arrangements and short subjects were tendered to Louis Gruenberg (So Ends Our Night), Charles Previn (Spring Parade), Herbert Stothart (Bittersweet arrangement), Walt Disney (Fantasia), Howard Jackson (Dog in the Orchard), Max Steiner (Symphonie Moderne), Franke Harling and Scott Bradley. Certificates were given to composers Erich Wolfgang Korngold, Aaron Copland, Miklos Rozsa, Roy Webb, Richard Hageman, Victor Young, Herbert Stothart, Anthony Collins, George Stoll and Paul Smith.

Chamber Music at Pasadena

Chamber music was featured during Sunday afternoon in the Pasadena Playhouse, with the artistic finesse of the Brodetsky Chamber Music Ensemble winning plaudits in a Smetana Quartet and a Bach Chaconne, and the Van Leeuwen Trio giving Haydn and Goossens works. Oratorio and church choral music was programmed at the First Congregational Church, with the Cathedral Choir, the Los Angeles Oratorio Society and the Robert Mitchell Boy Choir of St. Brendan's participating, Arthur Leslie Jacobs, Richard Lert and Robert Mitchell directing. Works by Elinor Remick Warren and Albert Hay Malotte were included.

Charles Kullman and the National Male Chorus under Archie N. Jones, provided the Sunday night program in Shrine Auditorium, the tenor not in good voice. The chorus combined singers from the Apollo Male Chorus of Great Falls, Mont., Junior Chamber of Commerce Male Chorus, Fort Smith, Ark., Union Pacific Boosters Chorus, Pocatello, Idaho and Swanee Singers of Salt Lake City.

The new board of directors was elected at the meeting on June 23. Programs were given by the Apollo Male Chorus of Great Falls, led by L. W. Upshaw, the Oklahoma Symphonic Choir of Oklahoma City under Carlton Martin, the Union Pacific Boosters Chorus from Pocatello, Idaho, led by Rampton Barlow, using I've Been Working on the Railroad as a theme song.

The Federation Banquet was held in the Fiesta Room, with Basil Rathbone speaking on "Music in Our Lives Today." The Dominant Club Quartet with Edna Gunnar Peterson, pianist, Rose Dirman, soprano, and Eudice Shapiro, violinist, gave the program.

Student Division day was June 24, with choral music provided by the Capital University Chapel Choir of Columbus, Ohio, led by Ellis E. Snyder, the Columbia College Choir of Columbia, S. C., directed by Marjorie Blundell, the North Carolina Symphonic Choir of Greenville, N. C., under Lewis Sidney Bullock, and the Bethel College A Cappella Choir from North Newton, Kan., led by Walter H. Homann.

Alice Ehlers gave an interesting and beautifully played harpsichord recital and the Los Angeles National Youth Administration Orchestra showed to advantage under the able direction of Alexander Steinert. Ann Ronell made a spirited talk on opera in English at the opera forum, with excerpts from Martha and Marriage of Figaro given in English while George Houston explained the requisites in application of stage technique to opera. The able pianism of Rosalyn Tureck made a hit at the Philharmonic Auditorium, with Helen Jepson, soprano, ably sharing the program.

Election of officers began June 25, which also included the Federation luncheon at which Mrs. Leiland Atherton Irish tendered greetings from Sigma Alpha Iota, Mrs. Hobart Bosworth for Delta Omicron and Etelka Evans for Mu Phi Epsilon. H. E. Chamberlain spoke on music and mental hygiene. Afternoon programs were given by the West Virginia English Madrigal Singers of Clarksburg, W. Va., led by Clarence C. Arms, and Helen Louise Oles and John Hopper, duo-pianists from Seattle, the latter Musical Courier representative in that city.

American Composers Forum

Charles Wakefield Cadman presided over the American Composers Forum with Richard Hageman, Louis Gruenberg and Sigmund Spaeth as speakers.

Delegates visited various motion picture studios. On June 27 the delegates left for a three-day visit to San Francisco.

Elected to the federation's board of directors were:

Board of Directors Chosen

Miss Louise Armstrong, Maine; Mrs. John Bateman, South Carolina; Mrs. Lloyd Billman, Indiana; Mrs. Joseph C. Byron, Maryland; Mrs. A. A. Coult, Tennessee; Miss Maude Crumpler, Arkansas; Mrs. H. Carroll Day, Minnesota; Mrs. W. P. Enders, Wyoming; Miss Etelka Evans, Ohio; Miss Ruth Ferry, Connecticut; Miss Martha Galt, Georgia; Mrs. Guy P. Gannett, Maine; Mrs. Fred A. Gillette, Texas; Mrs. A. D. Glascock, Florida; Mrs. W. A. Goforth, Oklahoma; Mrs. H. O. Green, Iowa; Mrs. Arthur T. Hafela, New Jersey; Mrs. George Hall, Rhode Island; Mrs. Russell T. Hatch, Massachusetts; Mrs. R. A. Herbruck, Ohio; Mrs. John E. Howard, North Dakota; Mrs. John Alexander Jardine, North Dakota Mrs. Frank Johnson, Utah; Mrs. M. R. Jones, New Mexico; Mrs. W. Carruth Jones, Louisiana; Mrs. Royden J. Keith, Illinois.

Also Mrs. Edgar Stillman Kelley, Ohio; Mrs. George W. Langford, Michigan; Mrs. J. Greeley McGowin, Alabama; Miss Harriett Meader, Kentucky; Mrs. Lena Milam, Texas; Miss Clara D. Miller, Missouri; Mrs. David V. Murdock, Pennsylvania; Mrs. Vincent Hilles Ober, Virginia; Mrs. Ruth Haller Ottaway, Michigan; Mrs. Eleanor Flaccus Pascoe, Pennsylvania; Mrs. Dave Petterson, Kansas; Mrs. Andrew Puckett, Mississippi; Mrs. Bernice Remde, South Dakota; Mrs. C. D. Smith, Colorado; Miss Margaret Smith, District of Columbia; Mrs. Helen Crowe Snelling, Washington; Mrs. R. L. Stubbs, West Virginia; Mrs. Edwin C. Thompson, Wisconsin; Mrs. Charles D. Townes, Virginia, and Mrs. John D. Williams, Arizona.

(*Other Hollywood News, Page 30*)

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—CHICAGO DEBUT RECITAL, March 2nd, 1941.

"One of the finest of the younger American pianists." —Florence Lawrence, Examiner.

—LOS ANGELES DEBUT, April 4th, 1941.

ENGAGED TO APPEAR ON THE ARTIST SERIES AT U. C. L. A. SEASON 1941-42. (Engagement won in competition.)

ELAINE WIGHTMAN

Six-year-old WONDER CHILD delighted and amazed more than four thousand listeners in three concerts this season—two being as soloist with symphony Orchestras.

"Elaine, a tiny tot of six years, could barely reach the piano pedals, but played with a surety and aplomb that brought her a real ovation."
—R. D. Saunders, Hollywood Citizen News, Feb. 22nd, 1941

"Little six-year-old Elaine made a profound impression with her surprisingly good performance of the Concerto in A-major by Mozart. The audience re-called her again and again. She finally responded with two encores."
San Bernardino Daily Sun, May 7th, 1941.

ARMANDO LOREDO

"An effective presentation of the difficult Prokofieff Third Concerto, Op. 26, showed to advantage Armando Loredo's musicianship, firm tone and technical facility. He displayed the work's wit and humor, as well as its loveliness in the discursive Andantino, and built to a pyrotechnical climax."
—R. D. Saunders, Citizen News.

". . . Showed musical vitality and brilliant technique." —Bruno David Ussher, Daily News.

LOS ANGELES SYMPHONY ENGAGEMENT, January 21st, 1941.

GLORIA GREENE

"A highly talented child." Boston Globe.
". . . She has considerable technical equipment and signs of real individual talent." —Herald.

—BOSTON DEBUT RECITAL, January 18th, 1941.

"Played with beautiful tone and fleet technique, fine memory and a remarkable sense of construction." —Los Angeles Herald and Express, March 21st, 1941.

"Little Gloria proved to have a perfect technic, and the soul of a great artist."
—L'Avenir National, Manchester, N. H., January 20th, 1941.

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PRESS COMMENTS FOLLOWING LOS ANGELES DEBUT RECITAL OF 11-YEAR-OLD BEVERLY CARMEN—JANUARY 10th, 1941:

"Young Beverly has dynamic strength and strength of purpose. . . . Her tone is big and her playing has breadth." —L. A. Times.

"Played with surprising skill . . . and a lot of musicianship, receiving much applause for many good points of expression and future promise."
—L. A. Herald and Express.

SOUTH AMERICA'S MUSIC SEASON GETS UNDER WAY

Toscanini Returns to Lead Colon Orchestra Series

BUENOS AIRES.—Arturo Toscanini returned to the Colon on June 20, reappearing as leader of the Colon forces after 29 years. (His 1940 visit was with the NBC Orchestra.)

Enthusiastically greeted by the brilliant audience which completely filled the large auditorium the "maestro" immediately opened the concert, which included Beethoven's First and Ninth Symphonies. Never had the Colon orchestra exhibited such ingratiating tone and ensemble.

Toscanini's interpretation of the Ninth Symphony needs no new laudation. The towering finale found the orchestra playing with magnetic splendor, and full value was given to the mighty choral proclamation magnificently sung by the Colon Chorus augmented to 165 voices under the direction of Terragnolo.

The vocal soloists, Judith Hellwig, Lidja Kindermann, Rene Maison and Alexander Kipnis rose to the occasion giving sensitive performances of their parts.

Both works were repeated on June 25, a date which by happy coincidence marked the 55th anniversary of Toscanini's activities as conductor.

JORGE WHITE.

Mahler Conducts Concert for Camp Upton Soldiers

Fritz Mahler conducted a program of lighter numbers on July 13 at Camp Upton, L. I., for the troops there. Francia White, soprano and Henrietta Schumann, pianist, were soloists. This was the second in a series of Army camp programs.

On July 9, Mr. Mahler, over WNYC gave the world premiere of Granville English's The Island Festival. Ethel Peyser was commentator and Penny Bancroft, soprano, soloist.

The orchestra for the Camp Upton program was the NYA Symphony; the radio program was given by the NYA Concert ensemble.

Cronk to Manage Chorus

Theos Cronk, musical director of the Lost Colony Chorus of 25 singers from the Westminster Choir of Princeton, N. J., has been named manager and personal representative of the ensemble. For the past two summers, Mr. Cronk has headed the musical forces presenting Paul Green's historical drama, The Lost Colony, at Roanoke Island, N. C. This is its fifth season.

Menuhin Ovationed At Buenos Aires

Audience Refused to Leave Colon After Violinist's Program

BUENOS AIRES.—Making his debut here at the Colon Theatre, Yehudi Menuhin, American violinist, won an ovation, the audience refusing to leave until the opera audience arrived for the evening performance. An unprecedented overflow audience greeted him at this opera house, the attendance and receipts breaking all existing records. Scheduled to give three concerts here, all tickets have been sold and the public is awaiting the opening sale for eight more appearances. Already demands have been made on his manager, Jack Salter in New York, to have him remain here.

(Mr. Salter in New York, announced that Menuhin's scheduled appearances at Port of Spain Trinidad, on July 9, the Philadelphia Dell on July 15, at the Lewisohn Stadium, New York, on July 21, at Ravinia with the Chicago Symphony, July 24 and 26, at the Hollywood Bowl, Aug. 19 and with the Los Angeles Philharmonic later will prevent his remaining beyond the time allotted for his South American tour.)

"Director of Patriotic Music" New Title of Lucy Monroe

Lucy Monroe, opera, concert and radio soprano, has been appointed Director of Patriotic and American Music for RCA-Victor, according to an announcement by George K. Throckmorton.

Known as the "Star-Spangled Soprano" for the innumerable times she has sung the National Anthem, Miss Monroe has offered her services "for the duration" to Mayor La Guardia, director, at the office of civilian defense in Washington.

Miss Monroe is an eighth generation American, her ancestors having fought at Bunker Hill. Her great-grandfather was a 'Forty-Niner and a veteran of the Civil War. In 1937 she was named Official Soloist of the American Legion and is affectionately known as the "sweetheart" of that organization of veterans. During six months of 1940, as the star of the American Jubilee at the New York World's Fair, it is estimated that in 725 performances more than 2,000,000 heard her sing the National Anthem. She has appeared twice at the tomb of the Unknown Soldier in Washington, at Armistic Day celebrations of 1938 and 1940, where she sang to Gold Star Mothers. Her audiences have included President and Mrs. Roosevelt, Wendell Wilkie, Governors of states, commanders of patriotic and military organizations and dignitaries of the Catholic, Protestant and Jewish faiths.

The five remaining veterans in New York of the G.A.R. last month paid her a signal honor by making Miss Monroe the first honorary woman member of their organization.

Juilliard Fellowships Open to South Americans

Fellowships carrying free tuition at the Juilliard Graduate School have been opened for the first time to students from South America, according to announcement by Dean Oscar Wagner. Heretofore only citizens of the United States and Canada have been eligible for the fellowships, although there has been no citizenship restrictions as to scholarships at the Institute of Musical Art. The purpose of the plan, Mr. Wagner said, is to encourage "mutual understanding and sympathy of tastes between talented young people of North and South America."

JOSEPH BATTISTA,

young Philadelphia pianist, winner of the Guiomar Novaes Award, receives congratulations from the judges after the final contest in Carnegie Hall, June 19. Left to right, the judges are Leon Barzin, Mieczyslaw Munz, Hans Wilhelm Steinberg and Sigismond Stojowski. Mr. Battista sailed on July 3 for Rio de Janeiro, where he will begin a tour of concerts arranged by Mme. Novaes.

Joseph Battista Wins Novaes Piano Award

Will Tour Brazilian Cities and Appear With Orchestra

Joseph Battista, 23-year-old pianist of Philadelphia, was the winner of the Guiomar Novaes Award in a competition held recently at Carnegie Hall, New York. He sailed on July 3 for a tour of ten or more concerts in chief Brazilian cities, including an appearance with the Rio de Janeiro Orchestra.

The award was established by Guiomar Novaes, eminent Brazilian pianist, who offered the prize as her contribution to promote cultural interchange of artists between the Americas.

The competition was held under the supervision of Arthur Judson, and the judges included Leon Barzin, Mieczyslaw Munz, Hans Wilhelm Steinberg, and Sigismond Stojowski. Honorary members of the jury were Olga Samaroff Stokowski and Isidor Philipp. Among the sponsors were Mrs. Franklin D. Roosevelt and Dr. Carlos Martina, Brazilian Ambassador to the United States.

Mr. Battista studied at the Philadelphia Conservatory of Music and the Juilliard Graduate School. His debut was made with the Philadelphia Orchestra in January, 1939, and he was re-engaged for the closing pair of concerts by the orchestra in the same season.

William L. Stein Opens Concert Office in New York

William L. Stein, personal representative and manager of artists, has opened a New York office in Steinway Hall under the firm name of William L. Stein, Inc., and will conduct a theatrical and concert agency. Mr. Stein managed European appearances of Elisabeth Rethberg, Zinka Milanov, Jarmila Novotna, Rise Stevens, Irene Jessner, Jussi Bjoerling, Charles Kullman, Ezio Pinza and Alexander Kipnis, of the Metropolitan Opera. Coming to this country in 1939 he was personal manager in New York, Chicago and Philadelphia of Ella Flesch, Kurt Baum and Oscar Lassner. He is working with Astrid Varnay, Swedish soprano, Engene Conley, Mario Berini, Martha Lipton and Rufus Smith.

Mr. Stein is personal representative for

WILLIAM L. STEIN

Dr. Fritz Busch, conductor of the Colon Opera and formerly the New York Philharmonic. Among others are Hans Busch, young stage director; Set Svanholm, Wagnerian tenor; Dorothy Cornish, contralto; Gianna Bernhard and Marjorie Williamson, lyric sopranos, and Henry Jackson, pianist.

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Artists, Not Managements, Draw Audiences, Morini Says

(Picture of American Ballad Singers, Page 34)

Audiences and local concert managers are more concerned with the musical excellence of the artists offered them than with formidable managements who sponsor their engagement in the opinion of Albert Morini, New York impresario, who is concluding his second season as an independent manager of artists.

Artists under his direction, Mr. Morini said, are continuing their activities during the summer and his bookings at this time for next year already represent a 300 per cent increase over this year.

"Artists, whether they are unknown or familiar, need no impressive organization to represent them in securing engagements," said Mr. Morini. "I know that this has been reported about for some time. In fact, when I started out, dire prophecies were made that I would be unsuccessful. My own case is cited simply as illustrative of the fact that it is the artist and not the manager who is the attraction.

"Take for example the American Ballad Singers under the direction of Elie Siegmeister. Outside of New York this group was practically unknown when toward the close of the current season they came under my management. But everywhere they have gone the critics have been so impressed that even during their brief tour requests for re-engagements started to pile up.

"This group, presenting American folk songs from Colonial days to the present, call it folk music, ballads, reels, blues or whatever you may, have proved so attractive to audiences that sometimes they have had to fulfill two engagements a day. Already, now in the summer time, they are booked for more than 30 dates next season when they will make their first real tour. They are to appear in Dallas, Rochester, at the Arts Museum in Toledo, State College in East Lansing and numerous other cities. The program of these six singers is virtually a story of American life and growth and wherever they appear, audiences want them back."

Mr. Morini explained that he had chosen a select number of artists in order that personal attention might be given each.

Artists Plan Tours

He cited the case of Tito Schipa, who returned to the Metropolitan Opera this year after a long absence. Schipa is now in South America. He returns to this country in the fall to re-appear with the San Francisco and Chicago opera companies and then rejoins the Metropolitan and may open the new season there. In between, Mr. Morini has scheduled a long tour for him.

Jessica Dragonette is another Morini artist who is well-known both to radio and concert audiences. Miss Dragonette had gradually withdrawn from the air for the personal concert appearance when she came under his direction. He said that following her summer season, she has 40 dates already planned for the fall and winter. Miss Dragonette on June 24 opened the Milwaukee summer programs with another visit there. On July 10, she was again heard with the National Symphony Orchestra at the Watergate in Washington, D. C., and then tours Wyoming by special invitation of its governor.

Ruggiero Ricci, young American violinist, is spending the summer concertizing in Canada and the West. His new season will include concerts in the South and Mid-West, as well as California, both in solo appearance and with orchestra. His Dec. 12 concert in Carnegie Hall is on invitation of the Parnassus Club.

Percy Grainger is giving recitals and concertizing in Illinois and Kansas and then goes to Chautauqua, N. Y., to participate in the festival there. He will also be heard in Eastern states and then takes a brief vacation at his Springfield, Mo., home before an active fall season.

Rose Pauly, Metropolitan Opera dramatic soprano, Stell Anderson, the American pianist, and Lois Bannerman, young American harpist are other Morini artists who have increased tours for next season.

"Contrary to some reports, I find the next season promising even more than last year," Mr. Morini said. "I spend about six months 'on the road' and therefore feel in a position to forecast with some degree of accuracy what we can expect.

"Let me repeat: audiences want the best artists, they are not concerned with big managements."

Mr. Morini, although only two years in the American field as a concert manager, did not come to it without experience. He had directed the European tours of many artists, both American and those from abroad. When he started here, he could call upon many important musicians from Europe. Among those whose American careers he has sponsored is Darius Milhaud, noted French composer and conductor whom he brought here last season. Milhaud, now lecturing and concertizing on the west coast will undertake a more extensive tour next year.

H. A. S.

Anne W. Brown Heads Belle Helene Cast

Anne Wiggins Brown, soprano, who created the role of Bess in Gershwin's Porgy and Bess is appearing in the title role in the musical Belle Helene, a streamlined version of Offenbach's score which will play in the larger summer theatres in New England before coming to Broadway. This version has been made by Stewart Chaney and Dimitri Vilan. Miss Brown was one of the soloists at the Stadium Concert of July 10 in the Gershwin program.

Gobs Hear Kate K. Field

Kate Keith Field, soprano, was soloist on June 22 on the U. S. S. North Carolina when the new organ, presented by Mrs. G. W. Vetlesen was dedicated. Miss Field, with Mrs. William A. C. Zerffi at the console, sang Come Unto Him from Messiah and J. G. MacDermid's In My Father's House.

Canada and United States Drawing Closer, Says Stewart

An even closer bond between the United States and Canada, which may ultimately lead to a world league of English-speaking peoples, is expected to be the "good fruits of a sad war" by Reginald Stewart, who made his bow as conductor of the New York Philharmonic-Symphony Society on July 14 at the Lewisohn Stadium. The first Canadian conductor to appear at the Stadium, Mr. Stewart declared the signs are apparent in the orchestral scores appearing on symphony programs on both sides of the border. "Canada and the United States are growing very much closer, both musically and politically," he said.

RICHARD CROOKS VISITS "AMERICA'S OLDEST MUSIC STORE,"

Seigling's Music House, in Charleston, S. C., which is the local Community Concerts headquarters. The visit was made following his concert in that city. Left to right: Frederick Schauwecker, accompanist for the Metropolitan Opera tenor; R. Seigling, Mrs. Crooks, Mrs. M. L. Patterson, secretary of the association; Mr. Crooks, Mrs. Vernon Weston, general chairman; Mrs. Mary Louise Rawls, and J. Richard Keating, representative of Community Concert Service.

Elmore Scores Premiere

The premiere of the orchestral version of Robert Elmore's song, Ere the Night Pass was presented by the Pennsylvania Symphony, Guglielmo Sabatini, conducting, recently with Eleanor Gifford, contralto, as soloist.

Dr. Frank Black, conducting the NBC String Symphony, gave the premiere of Mr. Elmore's Three Colors, a suite for string orchestra. Another Elmore work, an arrangement of the Arkansaw Traveller for male chorus and four-hand piano accompaniment, had its premiere by the Girard Trust Glee Club, Robert Reed, conductor.

Mr. Elmore played the organ at the festival of the American Guild of Organists at Princeton University Chapel and also gave a recital at Calvary Evangelical Church, Mohnton, Penna. For the third successive season he played at the Sunbury (Penna.) Festival.

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Chicago's Warm Weather Season Starts Auspiciously

By RENÉ DEVRIES

CHICAGO—Dr. Frederick Stock led the Chicago Symphony Orchestra to new victory in two pre-season concerts at Ravinia Park, on June 28 and 29. The genial conductor had often been asked to participate in these festivities, but this year he accepted as a concluding celebration of the orchestra's fiftieth anniversary.

Stock has long been recognized as a program builder par excellence and on this occasion he arranged a program appropriately light for a summer evening. As popular on the north shore as downtown, Stock was effusively welcomed by his innumerable admirers who stood as one as he made his way toward the podium. The Walton comedy overture Scapino, especially written for the orchestra's jubilee season, received its world premiere in Orchestra Hall towards the close of the season and upon a new hearing produced the same keen enjoyment as when heard for the first time, with its vivacity, humor and drollery. Deems Taylor's Through the Looking Glass, superbly played, carried the note of amusement to a still higher pitch and MacDowell's In a Haunted Forest closed happily the first part of the initial concert. Later we were treated to as fine a performance of the Rachmaninoff Symphony No. 2 as we have ever heard under the baton of our beloved chief, who was given paens of justified eulogy by Percy B. Eckhardt, chairman of the Ravinia Festival, who not only paid eloquent tribute to the Chicago Symphony and its conductor but also to Mrs. Louis Eckstein who has again donated the use of the Park for the cause of classic music.

Grant Park Concerts Open

James C. Petrillo and his associates of the Park District are to be congratulated for having raised sufficient funds for the continuance of the free concerts in Grant Park. The season opened on July 6 and in all probability will wind up Labor Day, when a patriotic celebration is contemplated as a grand finale. The I Will spirit prevails in Chicago at all times and that motto will live as long as we have citizens whose civic pride is never questioned where music is concerned, for they give generously of their time and money whenever an enterprise justifies the undertaking.

Stokowski and All-American Youth Orchestra Heard

Harry Zelzer never misses a good bet and in bringing Leopold Stokowski and his All-American Youth Orchestra to the Civic Opera House he found another popular attraction and the theatre was filled from pit to dome for the lone concert of that fine aggregation of players under the direction of one of the most exhilarating and eminent interpreters of classics and moderns.

Onofrei Joins Chicago's Fraternity

Dimitri Onofrei, who needs no introduction anywhere in America, has been engaged as a member of the Chicago Conservatory faculty for the 1941-42 season. Well known in America through his appearances with the Metropolitan, San Carlo and Chicago Opera companies, Onofrei is a valuable addition to our local tonal fraternity, that will further receive with open arms Bianca Saroya, who will join her husband in his new pedagogical duties.

Richard Czerwonky Introduces Own Sonata

The first performance of Richard Czerwonky's Suite Antique for violin and piano proved the highlight of the initial recital of DePaul School of Music summer faculty series. Mr. Czerwonky, an admirer of Bach and Brahms, in his newest opus pays respect to these masters. From this it must not be deducted that Czerwonky is an imitator. On the contrary, always original in his idiom, he uses a language all his own but the contour recalls the classics. Superbly played by its creator and Gregory Konold, the Suite made a deep impression on an audience that taxed the Little Theatre beyond its capacity. Czerwonky's playing of the Vieuxtemps D minor Concerto was that of the virtuoso of supreme attainment as to tone, pitch and execution.

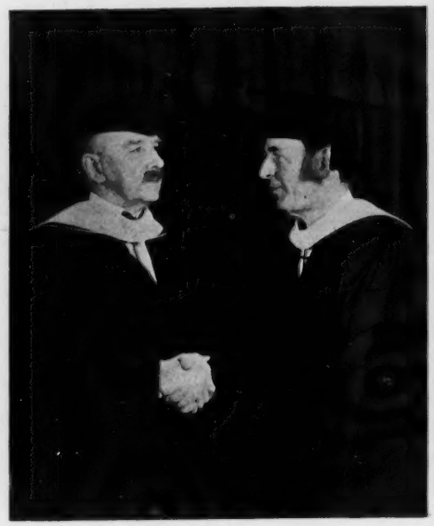
American Conservatory Commencement

The schools of music here have graduated more talented students this year than in many a season and this in itself attests the high level of efficiency among collegiates and members of the faculties in our schools of musical learning. At its fifty-fifth commencement the American Conservatory conferred the honorary Doctor of Music degree upon Henry Weber, internationally known musical director of the Chicago Opera Company and WGN radio station. The school, so well managed by John R. Hattstaedt has occupied a predominant place these many years and if the standard of this institution be gauged by the students heard in its commencement concert the already high level has ascended to a new top, for each of the nine soloists shone as a professional artist. The participants were chosen in open competition and Miriam Clapp, organist; George Mueller, Edith Martin and Winifred Ells, pianists; Thomas Burdick, Irene Reynolds and Lillian Lindskog, vocalists; Casimir Antosik and David Montague, violinists justified the verdict of the judges by fine renditions of their individual solos. Allen Spencer, dean of the faculty, awarded the degrees, certificates and honors and Dr. Weber made an impromptu address filled with common sense and good admonitions to the large graduating class.

ILLINOIS SCHOOLS HONOR MUSICAL NOTABLES

Left, Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, receives the degree of Doctor of Music at the graduation ceremonies at Illinois State Wesleyan University, Bloomington, Ill.

Right, Albert Spalding receives a Doctorate of Music from the Chicago Musical College. At left is Dr. Rudolph Ganz, president of the college, who conferred the degree.



STEVEN KENNEDY and KATHRYN WITWER,

as they broadcast, over WGN, on Henry Weber's Pageant of Melody program. Mr. Kennedy was guest soloist and then joined with Miss Witwer, regular soloist on the series, in two duets. The American baritone was heard by 23,000 Selectees, their mothers, wives and sweethearts, when he sang at Fort Devens, Mass., prior to their departure for Puerto Rico.

Chicago Musical College Graduation

Orchestra Hall held another large audience when the Chicago Musical College presented its seventy-fourth annual commencement concert and exercises, at which Albert Spalding, a native Chicagoan, was awarded the honorary degree of Doctor of Music in recognition of his contribution to the art of music. On the interesting program the famous violinist's String Quartet in E minor occupied the place of honor. The College Symphony Orchestra, Dr. Leon Sametini conducting, furnished uncommonly fine accompaniments for Eileen Berg, Maria Miyamoto, Sarah Elizabeth Marks and Freda Trepel, pianists; Dorothy Stahl and Suzanna Lar, sopranos; Peter James and Benjamin Blackman, violinists. Rudolph Ganz, president of the College, delivered the address in his inimitable learned and whimsical manner stressing the advantage of a sound education in these trying times when competition is so keen.

Sherwood School Closes Term

The Sherwood Music School in its forty-sixth annual commencement at Orchestra Hall brought to the fore several skillful instrumentalists and two unusually gifted vocalists. In the past two years many changes for the better have been noted by the strengthening of the faculty in many departments and the students heard on this occasion brought congratulations especially to Georgia Kober, president; Else Harthan Arendt, Leo Podolsky, and P. Marinus Paulsen, vice-presidents. The latter directed the Sherwood Symphony Orchestra in the Hadley overture Herod and in accompaniments for the soloists, Edna Schaefer, Jane Sears and Robert Hoffman, pianists; Grosvenor Needham, Margaret Allen and Robert Morton, vocalists and Lasse Pohjola, violinist.

Chicago Conservatory Honors Singer

Chicago's oldest music school, the Chicago Conservatory, recognizing in Gladys Swarthout an outstanding musical figure and one of its most famous alumnae, bestowed the honorary degree of Doctor of Music upon her at its diamond jubilee commencement. Miss Swarthout was among the many who applauded the Chicago Conservatory Symphony Orches-

(*Please turn to page 24*)

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Steinway Piano

Sigma Alpha Iota Awards Prizes

Radie Britain, Chicago composer, now of San Diego, Calif., and Grace Becker of San Francisco, won the contest for American-born women composers conducted by Sigma Alpha Iota according to an announcement by Gertrude Evans, national president of the fraternity. The awards of $250 and $150 respectively will be awarded at the 24th triennial convention of Sigma Alpha Iota in Los Angeles from Aug. 9 to 13.

The contest, known as the Sigma Alpha Iota String Awards Competition, was nation-wide in scope and brought entries from 34 states and four foreign countries. Leo Sowerby, Richard Czerwonky and Samuel Lieberson, the judges, also selected two compositions in each class for honorable mention.

Marion Bauer, of New York, and Lora Aborn, of Chicago, were named first and second honorable mention winners in Class A for string orchestra, and Klara Robbins, Iowa City, Ia., and Karla Kathryne Kantner, New York, honorable mention in Class B for string solo.

The contest, the second patroness sponsored competition conducted by the fraternity in the interest of American music, was directed by Mrs. John Charles Carroll, of Chicago, national chairman for the patroness and honorary members.

Miss Britain's composition, Suite for Strings, received first place in Class A, which called for a suite, symphonietta or similar work in three or more parts for string orchestras. Recipient of numerous honors, her scores have been played by the Chicago, New York, Rochester, Los Angeles and Illinois symphony orchestras, and featured over NBC, CBS and MBS. Miss Britain is now teaching at the Southern California Institute of Music, San Diego, Calif.

Miss Becker, winner in the group for solo compositions for violin, viola or cello, with piano accompaniment, is a cellist and her prize-winning score is a Suite for Violoncello. She has written chamber music, songs and solo numbers for violin, cello and piano.

Miss Bauer's Symphonic Suite for Strings won honorable mention in Class A. It was written last year and will have its premiere at Chautauqua, N. Y., on Aug. 23 with Albert Stoessel conducting. Miss Bauer, associate professor of music at New York University, is on the summer faculty this year of the Juilliard School of Music. She has written many works for orchestra, chamber music, songs, choral works and piano numbers.

Miss Aborn's Tone poem After Ethan Frome, brought her honorable mention also in Class A. She is a member of the National Association for American Composers, and has written for piano, orchestra, two-pianos and songs as well as a ballet presented by Ruth Page.

Miss Robbins won honorable mention in Class B for her violin solo, Bolera and Evocation. Miss Kantner, a violinist-composer, won honorable mention in Class B for her Suite for Violin and Piano. She won a fellowship award at the Juilliard School and was concertmeister of the Warsaw Opera Orchestra. Her composition, Summer, written at the age of 13, won her recognition at that time when it was played by Karl Krueger with the Seattle Symphony.

Larry Gordon Photo

LEONARD LIEBLING and CARLETON SPRAGUE SMITH, director of the music division of the New York Public Library, as Mr. Liebling presented the Rafael Joseffy Collection to that institution.

George Liebling in Atlanta

Dr. George Liebling, of Hollywood, Cal., giving a special course in piano at the Georgia Conservatory in Atlanta this month, preceded it by a recital on June 20, the last number being his own Concerto Eroica. The second piano part was played by Leonard Liebling, editor of the Musical Courier. The recital was presented by the Music Division of the Atlanta Woman's Club through the courtesy of the Conservatory and Music Center.

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Carroll Glenn Wins $1,000 Federation Prize

Carroll Glenn, 22, American violinist, added another to her list of prizes when she received the $1,000 award offered by the National Federation of Music Clubs at its recent biennial convention in Los Angeles. Miss Glenn became the only winner this year of the Schubert Memorial Award carrying with it an appearance as soloist with the Philadelphia Orchestra in that city and in another on tour as well as an appearance with the Philharmonic-Symphony Society at a pair of its New York concerts.

Miss Glenn has among her prizes the Naumburg Foundation Award with its resultant Town Hall concert in New York, received while she was still in her teens, and the Town Hall Endowment Fund prize for having given the most promising recital during the year in which she played there.

Milwaukee Will Hear Claire and Weber

Interrupting their rehearsals for the Fall opening of the Chicago Theatre of the Air series, Marion Claire, soprano and Henry Weber, conductor, make a joint concert appearance on July 29 in Milwaukee. The radio series will again be broadcast by WGN.

Miss Claire will be heard in the fifth Milwaukee Washington Park Summer Series in operetta arias with Mr. Weber conducting the orchestra. This will be the second joint appearance of the soprano and conductor, a previous program having brought them to Cincinnati.

Schmitz Concludes Seminar at College of Holy Names

OAKLAND, CALIF.—E. Robert Schmitz, pianist and teacher, concludes his seminar at the College of the Holy Names here on July 21. Mr. Schmitz has been stressing the significance of technic as an aesthetic element of interpretation in four programs, the first of which was on June 23. Others were on June 30 and July 14.

The seminar is part of the Schmitz Summer Master Session. A series of five piano recitals is being presented by artist members of the Schmitz School. Bernice Kipnis was heard on June 27, Jean Leduc on July 7 and Ione Evans, July 11. Also scheduled are Eugene Gash, July 18, and Betty Jane and Virginia Holman on July 25. Miss Kipnis is a pupil of Germaine Schmitz, wife of the pianist, and his associate in his work.

WINNERS IN SIGMA ALPHA IOTA COMPOSERS' CONTEST
Top row, left to right: Lora Aborn, Radie Britain, Marion Bauer; bottom row: Karla Kantner, Grace Becker and Klara Hartman Robbins.

Rethberg Signed for Summer Broadcasts

Elisabeth Rethberg, Metropolitan Opera soprano, is appearing in a series of broadcasts with Alfred Wallenstein's Orchestra over WOR this summer. The series opened on July 11 and will include Lieder and occasional operatic arias.

Swarthout and Chapman in Cincinnati Opera

Gladys Swarthout and Frank Chapman are appearing with the Cincinnati Zoo Opera. Miss Swarthout sang Carmen on June 30 and July 3 and will be heard in Mignon during the latter part of this month. Mr. Chapman appeared in Lucia on July 1 and 5 and later will sing in Pagliacci.

Mathieu Soloist With Orchestra

André Mathieu, young Canadian pianist-composer, concluded his series of concert appearances in Canada June 7 when he was guest soloist at the opening of the Montreal Festival under the direction of Sir Thomas Beecham.

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Steinway Piano

New Publications

BOOKS

LANGUAGE OF HARMONY, by Stanley Chapple. An original approach is followed by the English conductor and teacher, now a member of the Peabody Conservatory faculty. He states that "music is the sum total of many elements of which harmony is only one."

In this book, designed for students who have already had some introduction to musical training, he discusses harmonic effects, "not as isolated tone structures, but as part of the musical idiom." Analyzing musical styles, "certain principles appear," rather than hard and fast rules. An effort is made to have the student learn to harmonize melodies and use chord progressions through the study of the music of great composers, as shown in short excerpts.

Mr. Chapple's excellent work, nevertheless, is extremely logical and solid. Of particular interest are numerous ear training exercises, in which the student takes down musical phrases from dictation. This book is unusual in being of aid in developing creative ability as well as understanding of music. (Boosey, Hawkes, Belwin, Inc., New York.)

EXPLORING MUSIC, by Vincent Jones and Bertha Wingert Bailey. This book is characterized as "a coordinated course of study for high schools and junior colleges integrating fundamental music techniques." Dr. Jones is Professor of Music Education in Temple University, and Miss Bailey is on the faculty of New York University, so that their work is based on actual experience in teaching "basic musicianship."

The book makes extensive use of musical excerpts from masters to illustrate various procedures. The effort is to teach rudiments of theory by relating them to "actual music." In readable, clear style, the text takes up such matters as form and rhythm, fundamental intervals, the staff, divided beat, thirds and triads, scales and tetrachords, rhythmic problems, intervals in scale relationship, and approach to creative music. There is considerable criticism of specimen melodies and creating of others, so that the pupil really works with music as a medium of expression. There is a list of musical terms at the end. (C. C. Birchard & Co., Boston.)

CARL FISCHER RECORDING STUDIO,

designed by C. C. Potwin, anti-echo expert, who shaped the walls and ceiling so as to "kill" deadspots and "give the studio a controlled liveness." Mr. Potwin and Chief Engineer Smith, of Carl Fischer transcription division, tested the studio before it was opened.

FOR BRASS SEXTET

TRIUMPHAL MARCH FROM PETER AND THE WOLF by Prokofieff and MARCH FROM OCCASIONAL OVERTURE by Handel, both transcribed by Richard Porter, for two trumpets in B flat, horn in F, trombone, baritone, and tuba. Good material for school ensembles. The Prokofieff march, with its joyous theme, is distinctive because of its original harmonies. The Handel is a solemn, spirited affair. A part for third trumpet in B flat may be had as a substitute for the horn in F in both works. (Concord Music Publishing Co., Inc., New York.)

FOR PIANO SOLO

SONATA, Op. 29, by Rudolph Gruen. A new work of considerable novelty and interest is this three-movement score by Mr. Gruen, who is well known as composer, performer and faculty member of the Institute of Musical Art. Several years ago the composer became interested in the possibilities of a five-tone scale consisting of the tones D, F, G flat, A flat and C, with E flat and B as auxiliary ones melodically. Using this idiom, he has written Variations and Fugue on an original theme for symphony orchestra and two pianos, and the present opus, as well as a Lullaby and Two Dances for solo piano.

The Sonata, in three sections, uses traditional forms—the first sonata form, the second Lied form, and the third rondo form. The movements are in striking contrast also in their spirit—the first a *moderato cantabile* of a very fine-grained harmonic type, somewhat suggestive but not imitative of Scriabin, in which two themes are stated, developed and recapitulated. The brief second movement, *grave*, is a slow and songful section whose plainness and modal quality suggests antique Greek epigrams. The final section, a rousing, brilliant Perpetuum Mobile, is marked *presto ed energico* and requires highly developed technic in the player.

The whole work requires less than fifteen minutes for performance. Its thoroughly logical development gives it a substantial quality not always found in scores whose idiom is so original. The Gruen harmonic procedures seem to be a real contribution to present-day music and are integrated in a sensitive style that is capable of poetic expression. A worthwhile novelty for modern pianists. (G. Schirmer, Inc., New York.)

POLKA FROM THE BARTERED BRIDE, by Smetana, arranged by Frederick Block. A fairly simple piano version of the infectious and popular dances from the Czech folk opera. There are occasional fingering directions. The whole makes an attractive addition to the repertory of pianists, especially for use in teaching. (Edward B. Marks Music Corp., New York.)

LA MARIPOSA (The Butterfly), by Miguel Sandoval. A short, virtuosic number which imitates the fluttering movement of the butterfly with incisive rhythmic measures. It is to be played *molto leggermente*, with strong marking of accents. A brilliant number for advanced piano students. (Edward B. Marks Music Corp., New York.)

FOR TWO PIANOS

SONATA IN C MAJOR by Franz Josef Haydn, arranged by Stanley R. Avery. The crystal-clear pattern of this sonata lends itself admirably to a two-piano version. In Mr. Avery's rendering, though the material is all Haydn's, the second instrument is able to supplement the *primo* with many details that stand out more brilliantly in this way. A musicianly, thoroughly practical, well-balanced and effective composition is the result. (Oliver Ditson Co.; Theodore Presser Co., Philadelphia, Distributors.)

DARK DANCERS OF THE MARDI GRAS, by Charles Wakefield Cadman, transcribed for two pianos by Quinto Maganini, provides a workable duo-keyboard version of the rhythmically exciting work (for piano and orchestra originally). The middle section has a broad, melodic interlude, and the finale is again animated. Strictly a virtuoso vehicle, with rapid chromatic octave playing a feature. (Edition Musicus, New York.)

SONGS

RETURN UNTO THY REST, a setting of Psalm 116 by Arthur Bergh, the first part in the minor mode with the second and longer section in the corresponding major

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THE RUSSEL WRAGG PROGRAM AT DRAKE UNIVERSITY,

Des Moines, Iowa, June 29, included 13 songs and 12 piano numbers by the American composer-pianist, all of which have been published. The soloists were Dr. Herbert Gould, baritone, Dean of the College of Fine Arts of the University; (left); Celia Van Arsdale, lyric soprano; Marjorie Ball, soprano; Herbert Isaacson, baritone, with Mary Harless, pianist as accompanist. Mr. Wragg (third from the left), made an address and appeared as piano soloist. With Thuel Burnham, co-director of the Burnham-Wragg Piano School, Mr. Wragg is motoring to Arizona and California for the summer.

ending on an exultant F with an optional A. Suitable for church singers and not too difficult. (R. L. Huntzinger, Inc., New York, Willis Music Co., Cincinnati, O.).

PIPES ON THE HILL, by Russel Wragg to a poem by Faith Vilas. A swiftly moving number with arpeggio accompaniment except in the middle section which is marked in waltz tempo. Mr. Wragg expects his interpreter to be able to attain B flats and an occasional top C with an E in alt as a finale although there is an octave E permitted. An exciting number wherein pyrotechnics abound for the soprano who can encompass them. (R. L. Huntzinger, Inc., New York, Willis Music Company, Cincinnati, O.)

ELEANORE, by Arthur Bergh, the poem by Eric Mackay. Simple yet effective with a range between E and G, the music portrays the poignancy of the poem. Suitable for the "songs in English" section on an artist's concert program. (R. L. Huntzinger, Inc., New York, Willis Music Company, Cincinnati, O.).

AMERICAN NEGRO SUITE, a collection of five Spirituals, a dream and a lullaby by Harold Arlen and Ted Koehler, both of whom are known for their ability to reproduce the Negroid idiom although the former is the son of a Jewish cantor and the latter's father was a photo engraver. They have written for the stage and motion pictures as well as the Cotton Club where they had opportunity to study the Negro musical expression. The suite embraces The Rev. Johnson's Dream, a combination of speech and dramatic song; I Got Dat Feelin', a marked rhythmic number; I'm Here. Lawd, in the Spiritual idiom; Little Ace O' Spades, a dreamy lullaby; Where is Dis Road a-Leadin' Me to?, also in the Spiritual idiom, and a final Big Time Comin', for solo voice and choir although the latter is incidental, a song of exultation reflecting the Negro's hope riding to glory on the "big train." These are no pseudo-Negro numbers written by non-understanding white men but by musicians who keenly appreciate the Negro manner of emotional expression in musical terms. The volume is nicely bound, in color with illustrations by Henry A. Botkin. Dedicated to Gene Buck, president of ASCAP, the numbers can be used at Carnegie Hall or on Broadway. (Chappell & Co., Inc., New York.)

TTBB or TTB

MISSA SALVE REGINA, by J. G. Stehle, arranged by Philip G. Kreckel. The latter explains that it contains "some necessary alterations" designed to be helpful for organist, choirmaster and singer. The first bass or baritone part is optional. The melodic simplicity of the original has been retained and the work is not difficult. Hints as to the Latin pronunciation are provided. (J. Fischer & Bros., New York.)

SA

MASS IN HONOR OF ST. FRANCIS DE SALES, by Mary E. Downey, is available for soprano, tenor and bass also. In many instances unison of the two parts is another feature of the simplicity of this setting of the Office. Organ accompaniment throughout helps the two parts. (J. Fischer & Bro., New York.)

SATB

Spring and folksongs seem contemporaneous, judging by three interesting items, all from the same publisher. THE MARSH OF RHUDDLAN, is a Welsh air, arranged by Philip James. The melody, according to tradition dates from 795 and the New York composer, conductor and teacher, has arranged it effectively, taking advantage of more recent harmonic devices although the atmosphere of the original remains. WINTER'S END is an Irish folk melody, which Alfred Whitehead has set with charm and not too difficultly for ordinary four-part chorus. To be sung "with gentle movement" it is constantly moving and concludes with an effective ff, piu lento, to the effect that spring has come and winter "is wasting." Mr. Whitehead has also arranged THE HAWTHORN TREE, based on the English tune, Donkin Dargason, from the 15th century. A characteristic bit starting with melody in the tenor with a response from the sopranos, the men then joining in two parts and the women answering until finally the complete ensemble is formed. The arrangement is so sprightly that choristers may be prone to forget he has marked it "brightly but not too fast." (Galaxy Music Corp., New York.)

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Rosenthal's Strauss Fantasie Under Associated Publishers

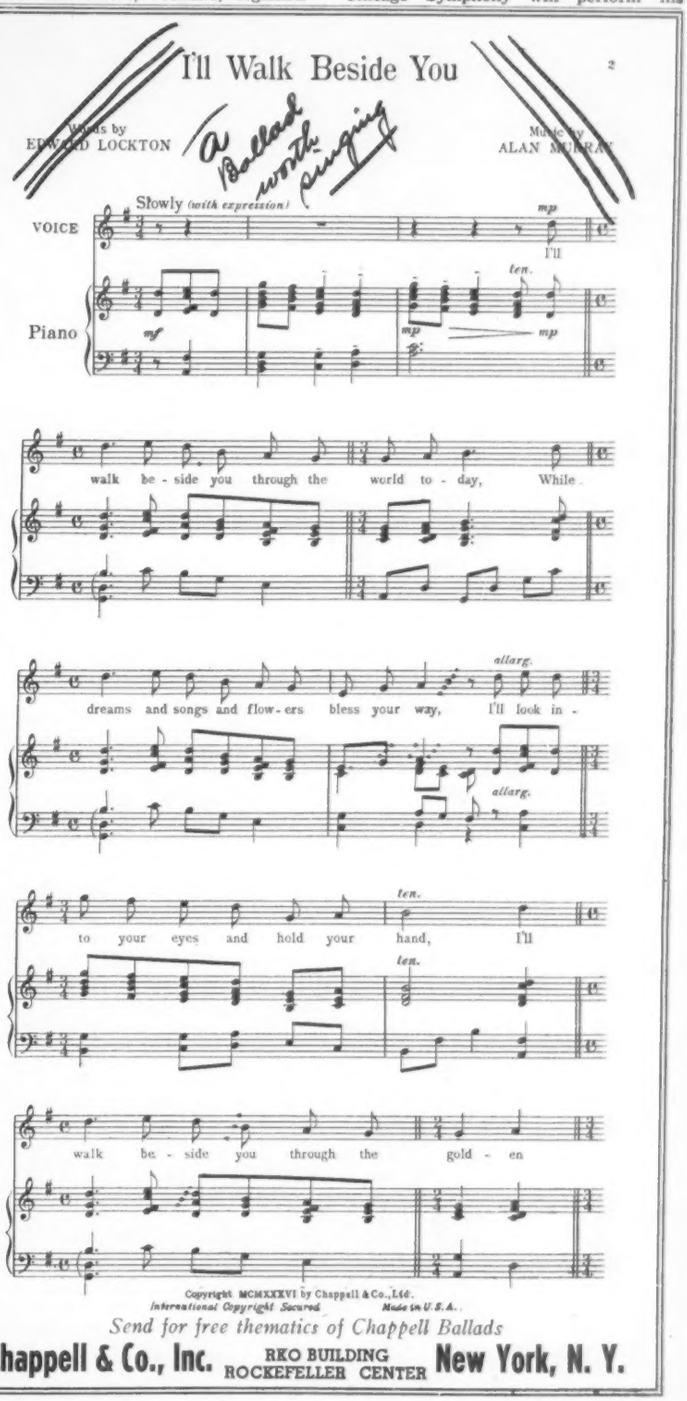
Associated Music Publishers are handling the B. Schott Sons (Mainz) edition of Moriz Rosenthal's Fantasie on Waltzes of Johann Strauss. The musician-teacher-composer has arranged the work on The Blue Danube, Fledermaus and Freut euch des Lebens excerpts.

Edwin H. Morris Purchases White-Smith Music Co.

Edwin H. Morris, formerly operating manager of Warner Bros., music publishing interests, has purchased the venerable music publishing firm of White-Smith, founded in 1867. The company is nationally known as the sponsor of many familiar numbers including Charles Wakefield Cadman's From the Land of the Sky Blue Water, Adam Geibel's Kentucky Babe and other songs as well as music for churches, vocalists, organists and instrumentalists. Charles Hansen, sales manager of Mercer & Morris, founded and operated by Mr. Morris, assumes a similar post with White-Smith. Richard Kountz, formerly associated with the standard publications department of Warner Bros., has been retained as editorial consultant.

Gail Kubik Conducts Own Score on Radio

The background music for the government documentary film, Men and Ships, by Gail Kubik, young American-trained composer, furnished the substance of a radio broadcast when Frank Black presented Mr. Kubik as conductor of the score on his New American Music program over the NBC network on July 1.

Mr. Kubik won an award of $1,000 for a violin concerto, from Jasha Heifetz on April 30. Following Mr. Heifetz' performance of this work it was published and recorded by RCA Victor. The Chicago Symphony will perform his

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Music by ALAN MURRAY
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dreams and songs and flow - ers bless your way, I'll look in -
to your eyes and hold your hand, I'll
walk be - side you through the gold - en
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Sees American Dance Public Expanding

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Now that she has won fame in her own right, Haydee Moray, the attractive, auburn-haired Viennese dancer, intends to be known by her real name: Haydee Morini. And one can hardly blame her, since she is a member of the musically eminent Morini family. Father Oscar Morini, violinist and teacher of his internationally famous daughter Erica, is now 83 years old, but still manages his three hours of daily practice. Of the accomplishments of Erica, little need be said. And now Haydee is continuing the tradition.

Although at present Miss Morini has been in this country only a short time, her talents already have attracted considerable attention. While studying with Willi Franzl, ballet master of the Vienna State Opera, she was asked by him to become his partner, and they danced together for two years, appearing in many of the European capitals.

She then turned to solo work, and finally arrived in Paris, where she studied with Victor Szovski. Unfortunately, her departure from that city was much more precipitous than she had anticipated. But, as she says, it certainly was exciting.

Escaped War-torn Europe

"I left the day the Germans arrived. I motored to Bordeaux and found it being healthily bombarded, so I continued on to Biarritz, where I thought I would meet my parents. There, I found that they had left for Pau, in the Pyrenees. Of course, I followed, and found my mother in the hospital. She was in good hands and there was nothing I could do. My only recourse was to proceed alone to Lisbon and then to America.

"But," she added, "it did not take me long to forget my wartime experiences. A few weeks in New York, and the opportunity to see some wonderful dance performances, was sufficient." Miss Morini seemed particularly impressed by the Ballet Theatre. "There is nothing like it on the continent; it is completely individual. In Europe a company is stylized; it is either classic or modern. Here there is a mixture, and both elements are treated with the greatest sympathy. And the New York audiences are exceedingly learned and appreciative of the best in the dance. This makes it much easier for the good dancer to be successful. I am not yet acquainted with conditions in other cities, but I do know that the New York papers are read throughout the country, and that the various communities await the dance concerts that they already have read about."

Miss Morini believes that one reason for the growth of the dance in this country is the intelligent treatment it receives from the press. She is impressed by the presence of dance critics on newspapers and periodicals, "for in Europe the dance recitals are handled by music critics." Not that she has anything but respect for the capabilities of a music critic, but she feels that one who specializes in so complicated a form as the dance will achieve better critical results than the one who is forced to divide his labors. But the young dancer fears neither music nor dance critics, and can hardly wait to get started on her tour in the fall and her New York recital planned for next season.

HAYDEE MORINI

Dance Notes

Contracts have been closed with Fortune Gallo to take over the 1941-42 tour of Col. W. de Basil's Ballet Russe. . . . The American Ballet Caravan made its South American debut June 25 in Rio de Janeiro. . . . Martha Graham's new dance composition, Letter to the World, has been acclaimed by the New York dance critics as the finest new contribution of the season. . . .

One of the largest ballet audiences ever assembled in New York jammed Lewisohn Stadium on June 26 to see the first summer performance of the Ballet Russe de Monte Carlo. Two Fokine ballets—Les Sylphides and Scheherazade—and Massine's Le Beau Danube made up the program. This company has never appeared as brilliant; each dancer injected new life into the old standbys, and the result was almost a super performance.

In Les Sylphides the soloists were Tamara Toumanova, Natalie Krassovska, and Igor Yousekevitch. The latter was featured with Jeanette Lauret in Scheherazade, while Massine, Danilova, Krassovska and Frederic Franklin appeared in Le Beau Danube. The work of the corps de ballet must also be praised.

Franz Allers, at the orchestral desk, was his usually reliable self and there is no doubt that his excellent conducting was in a large way responsible for the success of the evening. . . .

June was a busy month, as far as dance recitals go, at the Barbizon-Plaza concert hall; Ann Falk, John Regay, Marguerite Reynolds, Ned Wayburn, Le Roy and Jack King all presented there, the result of a season's teaching. . . . Agnes de Mille, assisted by Hugh Laing and Ray Harrison, entertained the Radio City Rainbow Room audiences with her popular American dances. . . .

The School of Natya turned Spanish on July 1 when La Meri presented a program of Spanish dances by her experimental group. Lillian Newcomer was the featured guest artist.

Antony Tudor Talks of Television

Looking at Antony Tudor, the interviewer asked, "Tell me how you compose." Mr. Tudor, dancer, and choreographer of Lysistrata, Adam and Eve, The Planets, The Descent of Hebe, Jardin aux Lilas, Dark Elegies, Judgment of Paris, and Gala Performance, knit his brows and stared, bewildered, at the four walls. "I really don't know . . . I never thought of it."

And that statement, perhaps, is the most revealing he could have made about himself. Like many creators, he is so immersed in his art, and his art is so much a part of him, that he has never bothered to think about the mechanics of it. He creates; and, as far as he is concerned, that is all you know and all you need to know. This may account for the fresh, improvisatory quality of his work; there is little that is studied and artificial in any of his ballets.

Lectures in London

Not only did Antony Tudor have difficulty in explaining his creative processes, but, with genuine modesty, he was hesitant in divulging biographical information. It was finally possible to elicit the information that he came to America two years ago upon invitation of the Ballet Theatre, that three of his ballets were performed with immediate success, that Gala Performance, presented last year, was received with shouts of joy, and that many American dancers were good technicians but "emotionally raw."

However, he was more than willing to talk about his social dance work in London. "I gave a series of lectures, in 1931, in the lowest slums of the East End of London, and followed these by the organization of an experimental group called the London Ballet Club. We created ballets there, and produced them at regular intervals. The admission was about the equivalent of 10 cents; and while our audiences were composed of people from all sections, it was our primary purpose to attract our immediate neighbors—who soon came to be intelligent dance enthusiasts. Here it was possible to experiment. It proved, to me at least, that ballet can stand alone without the artificial stimulus of glamour and moneyed background. Instead of spending thousands of dollars on a production—only to see it fail—we produced our works with an absolute minimum of expense. If it failed, nothing was lost except the pride of the creator, whereas if it were successful it could be staged lavishly at any time. In this way, our box-office receipts paid for the hall and production expenses."

Television Aids

This was indeed very fine. But what about the dancers? How were they paid and how did they live?

"We managed," said Mr. Tudor. "Television provided our livelihood. All of the ballets were commissioned by the television company, which is government controlled. But since televising ballets as we staged them in our theatre was impossible, we had to devise an entirely new technique. Television provides opportunities that are impossible on the stage. For example, one of our experiments consisted of the working-out of a Bach fugue by a single dancer. As each instrumental voice entered, the dancer was picked up by another camera, until four figures appeared on the screen. It turned out quite successful. At present the chief handicap is the small screen, for dancing is primarily based on the filling of space." R. K.

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"American" Phase of International Music Festival Revealed New Talent

By LAZARE SAMINSKY

(Continued from the previous issue)

The second, the American half of the 18th festival of the International Society for Contemporary Music, which unfolded in New York during the ten days of orchestral, radio and chamber concerts, was by far the best.

Though it was decidedly youthful, at times riotously so, even when expressed only in a fury of our own, American-bred twelve-tone fanaticism—this part of the festival steered clear of the belated aesthetic battles that used to excite Paris and Vienna two decades ago. It, for the most part, afforded a rest from the hot-house and professional modernity and dowdy dogmatics from which had issued something gray and synthetic that in the last twenty years has passed for progressive music. Such we heard over and over again in the first half of the modern music fete, and in portions which even modernists by profession found difficult to stand.

However, even if I have nothing but praise for the direction of choice, in the American program, and am only too eager to commend the large place given to the youngest American forces, I still must say that the program fell far short of being truly comprehensive. This festival, on the American soil and at a time when the nation has shown a vigorous and many-faceted spurt of its creative music, should have been not only international but also truly inter-American; not merely narrowly instrumental but broad and catholic in presenting music of all mediums. It is strange—no, absurd—that, choruses being the easiest ensembles to obtain, the festival did not attempt apparently to include distinguished choral works.

A Discovery and Others

One of the major discoveries of the festival proved to be a very young composer from North Carolina, a Princetonian and, I believe, a disciple of Roger Sessions. I speak of Edward Cone; his Theme and Variations for violin and piano was one of the arresting pieces of the festival.

Here is a fine creative talent possessing both fire and subtlety. Of the variations I liked best the galloping, frenzied one. In the closing section there is much radiance welling from a bubbling gift as full of creative juice as a pomegranate. And the delicate, meditative coda with its fastidiousness of line gives a sudden insight into Edward Cone's many-sidedness of spirit. The young author, an excellent pianist, too, together with Nicolai Berezowsky, played the piece superbly.

I am sorry, I cannot be so laudatory about the next interesting "youngster," Russell Harris, author of three Draconian, violent and grimly atonal songs. You listen to them, the Night, for instance, and you are painfully aware of the whole cheerless phalanx of our modernists by profession. Still milling about in the same pasture—thiry years since Pierrot Lunaire! Still picking at and feeding on the same gray weeds, some ecstatically, others with methodical tedium. Madame Maximovitch, the singer of Russell Harris' songs, negotiated the medley of incontinent vocal leaps and bounds with rare skill and musicianship.

As to Paul Nordoff, I wonder if he is not losing his earstwhile *beauté de diable*, and if he is not adding to the more facile traits of his prolific writing. A lot of frenzied line and rhythm there is in his variations for cello, and a meditative soliloquy of the kind that bespoke profundity many, oh many years ago; and the undodgeable fugal bustle of the finale not particularly fresh or inventive.

Two "Staid Gentlemen"

Now to a brace of New Yorkers more than well known, mature, staid and prosperous.

Definiteness and clear light mark the first, Bernard Wagenaar. His Triple Concerto for flute, harp and cello is, perhaps, somewhat more individual than his other works, generally of eclectic nature. It shows a well settled, cool and polished style and skill in exploiting color variety of the ensemble.

I wish I could be as positive about Aaron Copland. But he will not let us be. He everlastingly changes his style, his palette, his composer's technique and his advertising technique, too; and although he is always on the rostrum in one capacity or another, no one knows what it is he really stands for.

His orchestral Music for the Radio, sometimes given a patriotic name as Saga of the Prairies, which it is not, is painted in faint Slavonic colors. It is far below Copland's best, the slow part from Music for the Theatre, for example. Saga of the Prairies, a comparatively recent work, opens with a theme of short breath but provoking and lively, somewhat like the opening motive of the Bartered Bride. But it leads nowhere; the music soon bogs down, although vainly trying to keep up a bustle by rushing into all sort of rivulets unrelated either to the theme or to each other.

Mexicans

Virgin Thomson has said very aptly of the Musica de Feria for four strings by Silvestre Revueltas, the Mexican, that his music shows kinship with Chabrier. Both the charm and the lesson of Revueltas' music are in the feeling of a new fresh world detached from ossified tradition. This lively, forceful and somewhat truculent piece, music of high color and tight dress, makes us feel in our every bone that art is not fated everlastingly to be an appendix to the three B's, forever to cling to the law of a humanity dead and gone.

I liked less the Contreras quartet. Its Latin, or rather Indo-Latin color seems paler than that of the Revueltas piece, and the emotion of shorter sway. This music is, however, just as direct, articulate and very Mexican.

All performance throughout the festival was of high excellence. Of the chamber music players I would single out the Galimir Quartet, a superb ensemble, finely manned, finely led, astonishing readers of new music. They put into the rendition every drop of their young enthusiasm, competence and high artistry.

The Radio Programs

As to the radio programs of the I. S. C. M. Festival and their young American conductors, I am glad to be able to say with a vengeance what has long since been on my mind.

One listened to Howard Barlow's performance, as usual spirited precise, subtle, musicianly to a degree and technically perfect, and to the equally competent, inspired and finished orchestral playing under Alfred Wallenstein. Here are two artists of a high mark, fine technicians and besides, musicians truly in tune and sympathy with the younger American composer. Why in heaven are not such men given a chance at the head of our great orchestras? Is our musical life forever to be usurped by falling stars and boresome "doctors," by "great posters" rather than great men—to use the clever word of Lloyd George?

* * *

Throughout the festival one was saddened by an unmistakable air of nostalgia that hovered about it. Grief for the splendors of European civilization, of course! A civilization soiled and humiliated, perhaps forever ruined, with only whiffs of it to reach these kindly shores!

But our melancholy had also tangible points. One recalled those sites of sublime beauty where seventeen former festivals had unfolded—the lofty courts and the archibishops' palaces in Salzburg; the lovely shaded plazas of Siena; the quaint, ancient quarters of Frankfort; the cool walks and towers of Oxford. One brooded over the noble, sad voices of the past.

Paul Parker Photo

JUILLIARD SCHOOL RECEIVES GAGLIANO VIOLIN

for use by a student. Left to right, Oscar Wagner, dean of the Juilliard Graduate School; Samuel Wechsler, amateur musician, who made the gift; Dr. Ernest Hutcheson, president of the Juilliard School; Meroslow Salyk, pupil of Albert Spalding, to whom it has been loaned for the next year; and Mr. Spalding.

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Summer Music Echoes

The summer concerts and opera are under way with the usual enthusiasm on the part of supporting committees and public. This issue of the Musical Courier contains news reports from a number of centres, testifying to the fact that growing support is being evidenced for these events, now that the wheels of our national industries are again zooming at record pace.

From Lewisohn Stadium in New York, Robin Hood Dell in Philadelphia and the Water Gate in Washington, D. C., to the Hollywood Bowl in California, the strains of symphonies and popular numbers are heard across the land. In the traditional holiday season, when there is keen competition by other outdoor pursuits, the delights of hearing music under a cool night sky still prove a potent lure.

This season the canny impresarios of outdoor events are, as ever, seeking novelties to stimulate the public and increase gate receipts. It has been found good business to increase the number of magnetic names among soloists. Today some of the most celebrated musicians, perforce restricting their activities to this hemisphere, can be heard by many thousands at nominal admission charges.

One is gratified to see that the programs are being made more colorful, the patriotic note being stressed, with all-American programs frequent at intervals. Dance, opera and stars of the theatre in recitations to music are among the special attractions.

Robin Hood Dell, under its enterprising young manager, C. David Hocker, ran into a brief squall when it sought to mix symphonic with "swing" items. According to report, Jose Iturbi declined to appear on the same program with a popular dance conductor on the plea that it "would be detrimental to him." Whether or not this was a decision in line with recent democratic developments in music and elsewhere must be left to Mr. Iturbi's own artistic conscience.

In the operatic field, the veteran Cincinnati summer forces resumed after a period of doubt as to the practical aspects of the season. It is good news to learn that the deciding factor was a committee of Young Friends of Summer Opera, who aided in raising the necessary funds. This tends to prove that the junior generation has thoughts for other types of music than the kind for dancing. In St. Louis the Municipal Opera Company began its season with an operetta premiere and an advance season ticket sale of more than $95,000.

The summer festivals have been well patronized. Cincinnati's biennial series provided a choral feast. The veteran Ann Arbor, Mich., Festival presented many stars. The Bethlehem, Penna., and Berea, O., Bach Festivals drew their usual large representations, and the now well established California fete of the same composer's works at Carmel-by-the-Sea is scheduled for July 21 to 27.

Occupying an increasingly important niche in America's summer schedule is the Berkshire Festival, which got under way at Tanglewood, Mass., on July 7. No longer merely a lure for thousands of listeners, it now embodies an important educational function with its Music Centre, where conductors, composers and others foregather. In Chicago the Ravinia Symphonic Festival and other summer concerts hold sway. Several other cities have festivals—Spartanburg, S. C., and Asheville, N. C., notably representing the South.

Important conventions, such as the biennial of the National Federation of Music Clubs in Hollywood and the annual meeting of the American Guild of Organists in Washington, D. C., are among the focal points of summer music-making. Such gatherings promote new contacts, meetings of minds, in the truly democratic way that has marked the American tradition since the early days of town meetings.

Paderewski

One of the guiding lights of the musical world has gone with the passing of Paderewski. He dominated the pianistic field for so many years that his name was synonymous with piano mastery.

The Paderewski legend had grown during the decades until his face or at least his fame was known to the humblest throughout the world as a synonym for pianism of greatness. It would be interesting to ponder the effect which his personality and art had on the growth of the piano as a household instrument. He inspired the young of several generations, created a boom in keyboard study and manufacturing—and even influenced the style of male musicians' hair.

A necromancer of the piano, caster of atmospheric spells, thunderer in heroic vein—these were aspects of his art in its prime. When his supremacy was later challenged by other technicians he still appeared as a supreme personality.

America will not soon forget the legend, the figure, or the inspiration. Paderewski did heroic work for the Polish Republic, and aided in its rebirth after the World War. The last years were ones of tragedy for his nation and himself. The heroic final tour of this country, the return a year later after the Polish nation's defeat, the final few months of refuge in the United States—these pages are still fresh in the memory.

Americans will not forget either that some years ago Paderewski generously gave a fund to award prizes to our composers. As recently as a few weeks ago, the indefatigable patriot was still at work broadcasting appeals from New York for his countrymen and for others of the allied cause, including the dedication of a hospital reared in his name in Scotland.

Our country, which had so warm a regard for the young poet of the piano and the later shaken Titan, will treasure these memories. Those who heard him play will keep alive the vision of a patrician, gallant figure—truly great in person as well as in art.

Cartoon by Farlow

"What animation! What verve!"
"A few mosquitoes sure speed up those boys."

Cuts in the Music Projects

Seventy-two of the 77 teaching centers conducted by the music education division of the New York City WPA Music Project were closed at the termination of classes on June 30, end of the fiscal year, in compliance with the new restricted WPA budget authorized at Washington.

As a result there were no classes for a week, but on July 7, five strategically located centers reopened, according to an announcement from the headquarters of the project. These were the Midtown, Harlem, Red Hook and Williamsburg, and Long Island City units.

"The education personnel of 223, of which 176 were teachers, was reduced to a total of 60, of whom 50 are teachers. The music therapy program conducted in hospitals remains intact. Music appreciation lectures were cancelled for the summer," the report continues.

"The music project as a whole had an authorized quota of 1,000, but actually employed only about 850. This number was reduced by 278 to a new maximum quota of 572. In addition to the 163 dropped from the education division, 115 others were released from the concert division and all other departments, among them being 80 musicians. The Manhattan Chorus, a mixed ensemble of 50, was eliminated entirely.

"Despite the curtailment, the concert division will continue to operate with two symphony orchestras, two symphonic bands, one string ensemble, Negro Melody Singers, two chamber trios and two hospital trios. With exception of the Manhattan Chorus concert activities will be as heretofore."

Needless to elaborate on the distress that must have been caused to many musicians employed in this field. It is regrettable that the government has seen fit to curtail the work of the music projects, particularly at a time when they could do much to elevate the national morale.

N. Y. Critics' Circle to Make Awards

A Music Critics' Circle has been formed by the New York reviewers, similar to that founded several years ago by drama critics there. Annual testimonials will be presented to American composers of orchestral, chamber, choral and dramatic works written in the last 25 years and produced for the first time in New York, and to composers in each of the fields of previously performed works. Virgil Thomson of the Herald Tribune was elected chairman of the circle, and Olin Downes of the Times, vice-chairman.

While the members tactfully refrained from setting out to list the year's best performances (possibly fearing the ire of rival Isoldes and Desdemonas), we foresee a thorny task confronting the musical gentlemen of a metropolis where new works arrive in shoals each season.

VARIATIONS

By Leonard Liebling

The passing of Paderewski took another of the few remaining pianistic giants of the past. On this page a few weeks ago I wrote lengthy impressions of his playing at its best. To me that was the most fascinating part of his career. The world always has had many patriots and statesmen but only a handful of unique artists.

Just before starting these lines at the Hotel Buckingham, where I live, I went to the apartment beneath mine and saw Paderewski lying in his coffin. The last time I spoke to him was when Kreisler had begun to recover from his accident. Paderewski was being helped into a taxi at the Buckingham, and said to me, "I am on my way to see Fritz at the hospital. I've been there several times. God was good to all of us when he spared his life."

The first time I learned of Paderewski's kindness to his colleagues in distress was during my boyhood, when my father took me to visit the great pianist at his hotel on Fifth Avenue; I think it was either the old Windsor or Brunswick. While we were there, another visitor arrived, who introduced himself as the pianist-composer Otto Hackh. He had weak lungs and had been advised to go to Arizona if he wished to prolong his life. He told the story naïvely and with no desire to ask for assistance. He merely wished to leave several of his compositions for Paderewski and hoped that one of them might be good enough for him to use at his recitals. Paderewski said he would examine the music at his leisure, and asked Hackh to come into the next room. Soon he hurried out, tears streaming down his face, and left without a good-bye to us. Then Paderewski came in and merely remarked, "Poor fellow. He really is ill."

Later my father learned from Hackh that Paderewski during those few minutes of privacy had given him a check for $1,000 to enable him to go West. (Hackh, a pupil of Bruckner, died in New York in 1917, aged sixty-five.)

Everybody knows about the Paderewski Fund for American composers, $10,000 donated by him of which the interest still enables the competition to continue. When Paderewski left for Europe after his first tour here that netted him such amazing financial returns, one of the persons who accompanied him to the boat was William Steinway. Just before the sailing, Paderewski handed him a check for $10,000 and asked him to invest it so that it could be used as the foundation of a periodic prize "to encourage the young composers of a country that has been so generous to me." The first winner was Arthur Shepherd, of Salt Lake City. Some others were Henry Hadley and Horatio Parker; the latest, Walter Helfer, for his chamber orchestral work, Prelude to a Midsummer Night's Dream.

A prince in money matters, Paderewski spent his huge earnings without stint. The largest part went for the Polish cause, the rest to Polish refugees, and for widely varied charitable purposes.

The original publisher and editor of the Musical Courier, the late Marc A. Blumenberg, spent several days at Paderewski's Morges chateau on Lake Lucerne, some years before the World War. During the first morning of his visit, Blumenberg sat down to luncheon with about twenty-five persons, nearly all Polish, professors, painters, poets, musicians, and politicos. Led by Paderewski, the conversation was brilliant and touched on all the literary, art and political phases of the day.

Later Paderewski showed Blumenberg about the grounds, and the latter told me on his return to America that part of the conversation ran like this:

"I hope that I haven't intruded on a private party, Mr. Paderewski."

"Not at all, not at all. You came at my invitation, didn't you? There's nothing private about luncheons and dinners here. Everybody is welcome, and you will always find as many at table as you did today. You see, nearly all of them are my house guests. I never know when they might drop in, or how long they might stay. One of them, that professor from the Warsaw University, came to visit me for a week, and he has now been here about two years. Others stay a year, six months, three months, as long as they like. Most of them have offended the Russian Government in some way and are refugees. If they don't live with me, they have no other place to go."

Paderewski's chief pastimes (aside from his piano) were reading, playing bridge and smoking cigarettes. Even during his last few weeks, so his waiter at the Buckingham gossiped to me, the invalid smoked several packs a day.

When Paderewski arrived in America practically penniless after the World War, and on the verge of a nervous breakdown, he retired to his ranch at Paso Robles, California. Josef Hofmann, Ossip Gabrilowitsch, Theodore Steinway and some others subscribed $25,000 and sent it to Paderewski as a loan which they had exceeding difficulty to make him accept. As soon as he was well enough to resume concert-giving, he repaid the money as fast as he earned it.

THE LAST SNAPSHOT OF PADEREWSKI before he left Miami, Fla., for his final journey, to the Hotel Buckingham in New York. Persons in the picture: Paderewski, Lily Pons, and Carleton Smith, critic and lecturer, who has been signally helpful in the Paderewski Memorial Fund, Inc.

I once saw him play bridge with Stransky, Rubin Goldmark and Bodanzky, now all dead. Paderewski was exceptionally good at the game, but on that occasion he made a thoughtless mistake and lost the hand and the rubber. He at once insisted on making good his partner's loss, and was quite chagrined when the latter, Bodanzky, refused the offer and said rather bitingly, "I expected a Concerto from you, but you played only a Prelude."

Later in the evening Bodanzky and he were partners again, and the conductor made a grand slam. When the last trick had been taken successfully, Paderewski jumped up, embraced him and shouted "Hurrah! Bravo! You, my friend, have just done a real Ninth Symphony."

Paderewski's passing is a grievous loss to music. When I saw him in his coffin a half hour ago, and looked at the lined and sorrowful, wasted face, I recalled the auburn-haired hero of the keyboard as I first knew and heard him, and there came to me more than ever a disheartening sense of the tragedy of time and the transitoriness of all reproductive art.

◆ ◆ ◆

Many of us wonder at the abiding lack of humor displayed by official Nazidom. Here is an example sent to Hendrik Willem Van Loon from abroad quite recently and kindly relayed by him to this department: "The Nazi authorities in occupied France are reported to have banned the playing of a popular Beethoven symphony because the opening notes of the opus constitute the Morse signals for the letter 'V,' widely-used symbol of resistance in the western occupied countries. (The Morse signals for V are dot-dot-dot-dash)."

Smile, hum the first four notes of the Fifth Symphony or try them on your piano, and then smile again.

Without a proper reference book at hand just now, this editor's guess is that Morse perfected his key instrument and code some years after Beethoven passed from our earthly scene.

However, the Nazis have their own way of figuring things and maybe they know what they are talking about. If so, they should immediately investigate the terrible menace lurking in the opening measures of Bach's E major Prelude for violin, and in every note of Weber's Perpetuum Mobile.

◆ ◆ ◆

Those imperturbable British! In London sits a bombshelled gentleman calmly compiling a new Who's Who In Music, and he writes me for some facts concerning my useless life.

Then there is the attached letter, received a few days ago by Leon Rothier, the baritone, teacher and radio recitalist:

June 3rd, 1931.
Fire Squad,
Guy's Hospital,
S. E. 1,
London, England.

Mr. Leon Rothier,
Metropolitan Opera Company,
New York City.

Dear Sir:

A great admirer asks if you will kindly autograph the enclosed cards for my abum of famous singers?

I wonder if I would be asking too much for a small autographed photograph?

I would so very much like to possess one.

With many thanks.

Yours sincerely,
WALTER F. DAVIS.

◆ ◆ ◆

The only discordant note in all the Paderewski panegyrics I have heard and read since his death, came from someone—not a pianist—whom charity prompts me to leave unnamed. He mentioned the sumptuary post mortem honors extended to Paderewski, and added sourly, "Well, he always was sensationally lucky with his publicity."

◆ ◆ ◆

America loves to honor greatness. Paderewski is laid in a vault at Arlington, our national cemetery, and the late Lou Gehrig, outstanding baseball player, has a tablet erected to his memory at Yankee Stadium in New York.

◆ ◆ ◆

Now is the summer of the outdoor concert organizations and they are offering up earnest prayers to Jupiter Pluvius for especially strained mercy. Last week the regular Stadium followers in New York often felt like the famous Indian chieftain, Rain-in-the-Face. On one such occasion, when a crowd of us fled for shelter, I tried to console my running neighbor by quoting from Mackay's poem, "Each rain-drop makes some floweret blow." "Yeah," he replied, "but I'm no damned daffodil."

All was not so *pace, pace* a few weeks ago, Simon learns, at the Villa Pace, down in Maryland's Green Spring Valley, where a strictly de luxe house is being built by Mr. and Mrs. Carle A. Jackson. Mrs. Jackson, in case you don't know, is Rosa Ponselle. One of the papers recently showed her at the throttle of the steam shovel that took out the first load of dirt for the foundation of the large new villa in Spanish style.

The soprano gave instructions to have a phrase from her most famous aria, Pace, pace, mio Dio, cut into the cornerstone. The signature is B flat and that calls for a B flat and an E flat. But, alas and alack, a chisel slipped and the key signature shows a B flat and an F flat! Guests, incidentally, are requested *not* to point out the mistake to either the host or hostess.

* * *

Howard E. Potter, formerly connected with the various major musical bureaus in New York, now is vocational counselor of the Academy of Aeronautics, and has charge of the headquarters of that institution at La Guardia Field, Queens, N. Y.

* * *

After this, Dr. David Saperton will be the official title of that pianist-teacher, for on June 6 he was honored by the Philadelphia Musical Academy with the degree of Doctor of Music. Harl MacDonald officiated as speaker and handed the scroll to the recipient. Dr. Saperton, since he left the faculty of the Curtis Institute, continues private pedagogical activities in Philadelphia, and maintains studios in that city and New York.

* * *

The State of Connecticut has accepted the collection of ancient automobiles offered by James Melton, tenor. A bill appropriating $50,000 to build a museum near Stamford for the cars has been passed and signed by the Governor of Connecticut, Robert A. Hurley.

I See That

Livingston Gearhart and Virginia Morley, duo-pianists who have been spending several months in California, were recently heard on Mary Astor's radio hour, and in concert in Seattle.

* * *

Mary Howe's American Piece, What Price Glory, was featured on July 10 by Antonia Brico when she directed the National Symphony at the Potomac Water Gate.

* * *

Erno Rapee will direct the National Symphony at the Potomac Water Gate on July 28. Mr. Rapee conducted at these concerts in 1939.

* * *

Jean Watson, Canadian contralto, will be soloist with the Toronto Philharmonic on Aug. 7.

* * *

Betty Humby, British pianist, gave a first performance over CBS of John Field's century-old concerto on July 6, Howard Barlow conducting. Previously Miss Humby had played the Delius piano concerto over the same network, Sir Thomas Beecham conducting.

* * *

Doris Adams Hunn, completing an active season of lecture-recitals on music appreciation, addressed the biennial convention of the National Federation of Music Clubs at Los Angeles on June 20 on The Listener, a Challenge.

* * *

Elizabeth Travis, pianist, was soloist on June 10 in the Saint-Saëns G minor concerto at the Boston Symphony Pop concert.

* * *

Regina Resnick, soprano, from the artist class of Rosalie Miller and Ruth Crosby, pianist, from the studio of Harold Henry, gave a joint recital at the latter's New York studio on June 24.

* * *

Pupils of Henrietta M. Heath on June 7 gave a musicianship and piano recital at the Elizabeth (N. J.) Masonic Temple assisted by Donald Dame, tenor and Effa Ellis Perfield, composer.

* * *

Alpha Corinne Mayfield, of the University of Virginia, directed 2,000 Albermarle County school children in a festival of folk music at Lambeth Field there.

* * *

Doris Doe, contralto of the Metropolitan Opera, has left for her summer home at Bennington, N. H.

* * *

Jarmila Novotna, soprano of the Metropolitan, appeared recently with Albert Spalding and Andre Kostelanetz on the CBS network program, The Pause that Refreshes. Madame Novotna is summering on Long Island.

* * *

Nelson Eddy received a Master of Music degree at the commencement exercises of the University of Southern California, the presentation being made by President Rufus von Kleinsmid. The baritone is in Hollywood making The Chocolate Soldier for MGM.

* * *

Rene Maison, Metropolitan Opera tenor, sang threee performances of Verdi's Requiem and three of Beethoven's Ninth Symphony at the Teatro Colon, Buenos Aires, in addition to his operatic engagements in South America.

* * *

Jeanette Ysaye, violinist, was soloist at the festival concert of the Amarillo (Tex.) Philharmonic Orchestra, Robert Louis Barron, conductor.

* * *

Alfred Boyce conducted the first concert of the Sperry Choral Society recently in the Brooklyn, N. Y., Academy of Music, and also the Associated Glee Clubs of Greater New York, Inc., in the benefit concert in Carnegie Hall, for the Boys Club of New York.

* * *

Ella Belle Davis, artist pupil from the New York studios of Edith Gaudenzi, recently gave a song recital in Washington, D. C.

* * *

Voice students of Brenda Sullivan, assisted by Muriel Maratea, pianist, a pupil of Grace Hofheimer, recently gave a recital at the Sullivan Studios in New York. Those participating were Ruth Anne Schaffer, Mary Morrissey, Sophie Paske, Marion Raymond, Shella Fryer, Selma Berger, Arthur van Haelst, Regina Senz.

* * *

Ralph Leopold, pianist, left New York on June 14 for the Catskill Mountains. He will spend part of July at Lake Sunapee, N. H., later going to Cleveland to stay with his sister, Mrs. Newton D. Baker.

ALICE TULLY

at the end of her first solo flight from New York to Connecticut and then to New Jersey and return, which lasted three hours. The soprano is devoted to flying and is acquiring the necessary solo hours in the air for a pilot's license.

SIMON BARERE,

Russian pianist, was soloist with the New York Philharmonic-Symphony Society at a special concert under Dimitri Mitropoulos, in the Lewisohn Stadium on June 15. It was sponsored by Mayor La Guardia and the Musicians Union to provide free public band concerts in parks and playgrounds this summer.

Vivian Della Chiesa Becomes "Air Commuter" for Concerts

Vivian Della Chiesa, opera, concert and radio soprano, has become an "air commuter" in order to fulfill her closely dated summer engagements. Miss Della Chiesa flew to Cincinnati on June 29 to appear as Micaela in Carmen and after repeating that performance on July 3 took to the air again to make her regular Sunday night appearance in the American Album of Familiar Music over WEAF.

Miss Della Chiesa then boarded a plane for Chicago, where on July 8 she was soloist at the opening concert in Grant Park with the Chicago Orchestra, the first time a soloist had participated in the initial summer program there. The next night in New York she was heard with Dr. Frank Black's NBC concert orchestra in the Salute to the Argentine in connection with that South American republic's own Independence Day. Miss Della Chiesa remained in New York until July 13, when she appeared in her Sunday night radio program.

Shura Dvorine Recital as Scholarship Prize

Shura Dvorine, young Baltimore pianist, made his professional debut at The Cadoa in that city. His first public appearance was made at the age of three and was followed by a radio program. At five he was placed with Alexander Sklarevski, of Peabody Institute, and when 13 won the three-year Colston Piano Scholarship there. His recital on April 16 at the Institute completed this award.

Summer Courses at N. Y. College

The New York College of Music is holding summer courses to July 31. Besides individual instruction there are Master Piano Classes by Leslie Hodgson; The Teacher's Repertoire by Angela Weschler; Piano Pedagogy by Consuelo Clark; Conducting and Score-reading by Julius Pruever; Keyboard Improvisation by Carl Adler; Music Librarianship by Dorothy Lawton; Music History by Dorothy Lawton; Music Editing by Dr. Jacob Weinberg, and classes in recorder playing by Albert Hess. Each course covers from 15 to 45 hours.

OUTSTANDING COMING MUSICAL EVENTS

CONTINUED FROM JUNE

19-Aug. 13. Stadium Concerts, Lewisohn Stadium, New York City.
29-Aug. 9. Cincinnati Zoo Opera.
19-Aug. 8. Robin Hood Dell Concerts, Philadelphia.

JULY

1-Aug. 16. Ravinia Park Festival, Chicago.
1. Belle Isle concerts start, Detroit, Mich.
2. Watergate Series start, Washington, D. C.
6-Aug. 31. 68th Annual Festival, Chautauqua, N. Y.
7-Aug. 17. Berkshire Festival, Tanglewood, Mass.
19-20. Mountain Choir Festival, Oakland, Md.
21-27. Bach Festival, Carmel, Calif.
20-21. National Association of Choir Directors, fourth annual convention, Evanston, Ill.
20-25. Church and Choral Music Institute, Northwestern University, Evanston, Ill.
21-27. Green Mountain Festival, Middlebury, Vt.
24-26. Mountain Festival, Asheville, N. C.

AUGUST

9-13. Sigma Alpha Iota, national convention, Los Angeles, Calif.
15-17. White Sulphur Springs, W. Va., Festival
16. Chicagoland Music Festival, Chicago.
24-29. National Association of Negro Musicians' convention, Pittsburgh, Penna.
28-31. Mozart Festival, Asheville, N. C.
31. National Gymanfa Ganu, Newcastle, Penna.

(Send data for listing to Musical Courier)

Original Passion Score Restored In 9th Berea, Ohio, Bach Festival

By WALTER BLODGETT

BEREA, O.—One of this country's great festivals was conducted here on June 6 and 7 when the Ninth Annual Bach Festival was presented under the direction of Dr. Albert Riemenschneider at Baldwin-Wallace College.

Attending these festivals for the past seven years, I have found the outstanding characteristic is the enthusiastic sincerity of the participants. Dr. Riemenschneider has transmuted his understanding and affection for the Great Cantor to the participants, so that they work tremendously in preparation for concerts and make the presentations sound as though to those taking part it was one of their greatest joys.

As is the custom, the two days were devoted to four programs. The first embraced the lovely cantata, God's Times Is Best excerpts from The Art of the Fugue, the A major sonata for violin and clavier, expertly played by two faculty members, George Poinar and Frieda Schumacher, and the motet for double choir, Come Jesu, Come, excellently performed.

That night three cantatas, O Light Everlasting, Jesus Sleeps and There Arose a Great Strife, made up most of the program. The orchestra, directed by Carl Schluer, played the third suite. Dr. Riemenschneider and Mr. Poinar directed the cantatas and Harold Haugh, tenor and David Blair McCloskey bass, were distinguished soloists in Jesus Sleeps.

St. John Passion Sung in Entirety

The Saturday programs were devoted to the St. John Passion, given in its complete form. The five numbers omitted by Bach in his final version were incorporated, probably for the first time since the death of the composer.

It was a most satisfying performance. The excellent teamwork of Mr. Haugh, who sang the Evangelist, and John Challis, as the harpischordist, made the work move with expedition. Mary Marting, soprano; Marie Simmelink Kraft contralto; Hardin Van Deusen, baritone, and Mr. McCloskey all sang with notable artistry. The great Festival Chorus did their part with fluency and conviction.

Instrumental soloists included Mrs. Thelma Merner Goldsword, Mrs. Ruby Chavalier Carroll, and a string quartet comprising Raymond Gerkowski, Daniel Trifan and Eugene Shepherd and Mr. Poinar.

PARTICIPANTS IN NINTH ANNUAL BACH FESTIVAL AT BALDWIN-WALLACE COLLEGE,

Berea, O., Dr. Albert Riemenschneider, general director and conductor; Carl G. Schluer, conductor; Delbert Beswick at the harpsichord; Richard Bower, organist; Mary Marting, soprano; Marie Simmelink Kraft, contralto; Harold Haugh, tenor, and David B. McCloskey, bass.

De Pauw University Gives Doctorate to Sevitzky

GREENCASTLE, IND.—De Pauw University, at its recent Commencement exercises, awarded the honorary degree of Doctor of Music to Fabien Sevitzky, conductor of the Indianapolis Symphony and the Philadelphia Simfonietta. The award was made "in recognition of his services to the cause of music in Indiana and especially for the work he has done in behalf of American composers and musicians."

Pankey to Make Debut

PHILADELPHIA—Aubrey Pankey, Pittsburg baritone, makes his debut here on July 18 in Irvine Auditorium on the summer schedule of the University of Pennsylvania, the first Negro to be thus honored.

Florence Foster Jenkins Musicales

Emily FitzMaurice, soprano, made her New York debut at the third in the series of summer recitals presented by Florence Foster Jenkins at Her Salon de Musique in New York. Maurice LaFarge, pianist, was the associate artist and Maude Beard the accompanist.

The first program, in honor of Poetry Week, was a song recital by Mme. Jenkins with Louis Alberghini, flutist, assisting. Mrs. Josephine Beach, of Hollywood, gave a dramatic sketch and St. Clair Bayfield, actor, other dramatic numbers. Poets who attended and who gave impromptu numbers included Laura Simmons, Garrett Deane, Alexander Johnson and Laura Burt, actress.

The second recital offered piano music with Stephen Kovacs and Mme. Jenkins playing Beethoven's Fifth Symphony. Mr. Alberghini played numbers of Ravel and Mr. Kovacs offered his arrangement of the waltz from Strauss' Fledermaus and the Wagner-Liszt Tannhäuser overture.

Photo by H. Hewett

1941 GRADUATING CLASS OF THE CLEVELAND INSTITUTE OF MUSIC were the first to receive degrees in the new building. They included, left to right, Evelyn Freeman, Alfred Popper, Victoria Kerner, Gladys Dowrkin, Harold Fink, Klara Szekely, Everett Lee, Mary Van Kirk (Metropolitan Opera Auditions of the Air winner) and Byrl Neff. Alvin Myerovitch, not in the picture, also received a Bachelor of Music degree. Chief Justice Carl V. Weygandt, of the Ohio Supreme Court, gave the commencement address. Ralph S. Schmitt, president of the board of trustees, and Beryl Rubinstein, director of the Institute, presented the diplomas.

Alton Jones Heard on Radio in Juilliard Piano Series

Alton Jones, pianist, appeared on July 15 in the Juilliard Piano Recital Series over WNYC. Mr. Jones offered MacDowell's Keltic sonata, Turina's Zapateado, Vilanelle from Suite No. 2, by Milvin Wyble, young American composer, and works of Chopin, Debussy and Rachmaninoff.

Pupils of Mr. Jones at the Institute of Musical Art recently were heard in recital there. Participating were Jane Pagels, Pearl Swimmer, Katherine Carasso, Beverly Carr, Georgette Michel, Wilma Weed and Margarette Price. With the latter Mr. Jones played, at a second piano, the orchestral part of Tansman's Concertino.

Coates Seeking New Recordings of Scriabin

Authentic recordings of the works of Alexander Scriabin are scarce despite the numerous release of masterworks according to Albert Coates, conductor-composer. Mr. Coates, who studied with Scriabin, believes the recordings in existence "give completely the wrong impression of what the composer wanted to project in his work" and he feels that "every effort should be made to release superlative recordings of Scriabin's symphonies, especially the last three."

Francescatti on Coast

Zino Francescatti, violinist, and his wife have taken a house in Beverly Hills, Calif. for the summer according to word received by his management, Columbia Concerts Corporation. His third American tour, opening on Oct. 10, is reported sold out.

Genovese-Gazzale Pupils Give Recital in Tenafly

Pupils of Mme. Nana Genovese-Gazzale gave a recital on June 29 at the Church of the Atonement, Tenafly, N. J. The participants were Margaret Morchen, Eileen Kuss, Virginia Nichols, Veronica Schlueter, Jeanne Tremble and Thomas Kingsley. Edith B. Thompson and Olga M. Bolsch were accompanists.

Eisenberg Awards Scholarships at Violoncello School

MILLBURN, N. J.—Maurice Eisenberg, director of the American Violoncello School in the Paper Mill Playhouse here, has awarded two scholarships to students. Harold Bemko, 25, Newark, N. J., cellist, has received the Marion Stern Scholarship. The other award went to Otto Deri, 28, formerly of Budapest but now of New York City.

Summer classes, principally for teachers, are in progress and opportunities are afforded students for ensemble experience in orchestras and chamber music.

Metropolitan Photo Service

JOSEPHINE ANTOINE BECOMES A LIGHTING EXPERT after receiving instruction from James Lynett, inspector of the New York City Department of Water Supply, Gas & Electricity, when the Metropolitan Opera singer recently opened the New York Fluorescent Futurama on the Hotel Pennsylvania Roof.

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(Continued from page 14)

tra, Ludwig Becker, conductor; Paul Deaver, Dean Reed and Violet Wilkey, vocalists; Elizabeth Carroll and Estelle Pine, pianists; Joseph Goodman, Robert Alexa and William Benes, violinists.

DePaul University's symphony orchestra is one of the jewels of its school of music for Conductor Richard Czerwonky has accomplished wonders with his aggregation of fine players. Throughout the season the orchestra played several programs in Thorne Hall and on each instance it gave ample proof of what can be achieved by a school orchestra under the baton of a fine disciplinarian and expert interpreter. At the annual convocation concert the orchestra supported the various soloists with unfailing accuracy and played brilliantly the purely orchestral numbers.

The Boguslawski School of Music, of which Moissaye Boguslawski is president, conferred the honorary Doctor of Music degree upon Estelle Liebling at its commencement exercises in Thorne Hall. Miss Liebling's manifold duties in New York prevented her accepting the award in person.

Leo Podolsky Pupils Receive Degrees

Four of Leo Podolsky's pupils received master degrees and one appeared at the commencement concert of Sherwood Music School. Irma Orser Youngfelt, Gladys Zerbel, Roberta Savler and Harold Eugene Berlinger, the degree recipients, showed by their brilliant playing at their individual graduation recitals that they fully deserve the honor. Robert Hoffman gave the Liszt E flat major concerto at the commencement the virile, stirring performance that is characteristic of Podolsky trained pianists.

Dorothy Barr Agne Introduces Delbert Chute Songs

Dorothy Barr Agne, contralto, uses on many of her programs songs by the well known Chicago composer, Delbert Chute. The popular singer, soloist at the Northminster Presbyterian Church in Evanston, was recently heard in Mr. Chute's The Message, Devotion, A Cleopatra Night, In a Cuban Garden, Without You, It Will Not Change, The Faery Forest, You Came to Me and Words, all of which are ingratiating and melodious though modern and written by one who understands the voice.

Illinois Symphonic Ensemble Ends Series

The Illinois Symphonic Ensemble's spring series came to a close with Leo Kopp conducting and Guy Maier as piano soloist. Kimball Hall was not half large enough to accommodate all those desirous of paying a final tribute to the ensemble and of welcoming again one of the foremost Mozart interpreters of our time. Mr. Maier's playing of the master's Concerto No. 21 in C major was all that could be desired. Of great enjoyment was the performance of the same composer's Ein Musikalischer Spass (A Musical Joke) and John Alden Carpenter's popular Krazy Kat.

The weekly concerts of the Illinois Symphonic Ensemble were of unusual interest, for many novelties were programmed and laudably performed. At the third concert Ruth Ray, a violinist of superior attainment, made us acquainted with the Castrucci Concerto in G minor, La Cintola, which though not very ingratiating for the soloist, was performed in commanding manner.

Portrait by Arthur Halmi

ESTELLE LIEBLING

received the Mus.D. degree for her work in music education at the commencement exercises of the Boguslawski College of Music, Chicago.

NORD VERNELLJ,

baritone (right), with his teacher and coach, Pietro D'Andria, of New York, lunching on the lawn of the former's summer home, Indian Spring Farm, at Belleville, Ill. Mr. D'Andria, a brother of the New York opera impresario, Giorgio D'Andria, was for thirty years a leading baritone in Europe before coming to America. They are preparing programs for Mr. Vernelli's fall season.

Virgil Fox Dedicates New Organ

The Chicago Woman's Club wisely chose the organist Virgil Fox for its scholarship benefit concert at Kimball Hall, when Mr. Fox dedicated the new Kimball organ. He exhibited great virtuosity at the console, exploiting all the resources of a new instrument with excellent registration and extraordinary pedalling.

Bertha Ott Presents Charlene Shafer

Bertha Ott made us acquainted with an unusual talent when she presented Charlene Shafer in piano recital at Kimball Hall. Proficient technic, fleet fingers and strong wrists are a few of Miss Shafer's manifold qualities.

Carl Saliani in Piano Recital

Carl Saliani must have felt elated at the success of his debut recital under the local management of Nicola Berardinelli, for few newcomers are received so enthusiastically as this New Yorker of considerable talent. Authoritative yet original he is a pianist above the ordinary.

Westervelt Directs Festival Music

The results Louise St. John Westervelt obtains with her students at National College of Education, where she heads the music department, are remarkably well brought out at the annual festivals. Musical episodes are outstanding features because of the fine singing of the young women's groups and the excellent selection of numbers. This year's program was devoted to American music. In the singing of compositions by Victor Pelissier, Francis Hopkinson, Thurlow Lieurance, Elinor Remick Warren, Deems Taylor and American folk songs the chorus outdid itself in beauty of tone, clear enunciation, fine nuance and balance under Miss Westervelt's meticulous direction.

Conference of Club Presidents

At its annual breakfast the Conference of Club Presidents and Program Chairmen, Mrs. Charles S. Clark, president, awards a prominent public figure for distinguished service to humanity. This year they honored Ignace Jan Paderewski, whose secretary, Sylvil Strakacz, substituted in his absence. The musical program, always a highlight of these affairs, was given by Rudolph Ganz and Jan Kiepura, both vociferously acclaimed after their magnificently presented groups.

Saidenberg Symphonietta Plays

A concert for the benefit of the Flora J. Cooke Tuition Fund of the Francis W. Parker School, by Daniel Saidenberg and his Symphonietta, swelled the fund considerably and afforded enjoyment to a very large audience. The Symphonietta is one of Chicago's high-ranking musical assets.

Malko Re-engaged for Summer Master School Conducting Course

So successful has been the spring course in conducting given by Nicolai Malko at the school of music of Central YMCA College, that the Russian conductor has

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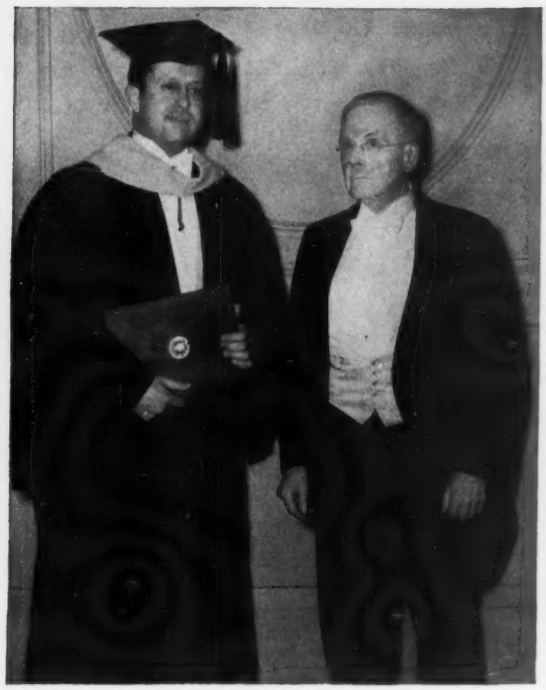

DEAN ALLEN SPENCER AWARDING HENRY WEBER, conductor, and musical director of Station WGN, the Mus.D. degree at the annual commencement of the American Conservatory of Music, Chicago, on June 17.

been re-engaged for a series of special summer courses in conducting and opera. Max Rudolf, well known European conductor and opera coach, and John Daggett Howell, former producer-member and coach of the San Francisco Opera Company and member of the Chicago Opera will assist Mr. Malko. Together they will form the Malko Workshop, with their courses covering a seven weeks' period from June 23 to Aug. 8.

Woman's Symphony in New Quarters

The Woman's Symphony Orchestral Association, of which Mrs. James G. Shakman is the popular and astute president, has moved its offices from the Auditorium Building to the seventh floor of the Fine Arts Building. In its new quarters the Association will have the same friendly and aristocratic atmosphere with a large rehearsal hall to accommodate the ninety women and their gifted leader, Izler Solomon. As heretofore the orchestra's concerts will be held in Orchestra Hall beginning early in the fall.

Hanna Butler Studio Recital

Throughout the year Hanna Butler presents her artist students to the general public in her large studios. Recently we heard a dozen talented singers in a program of unusual merit. Alice Marie Meyer, Alma Niquette, Richard Kiley, Edgar Ferree, Helen Culver, Carol Brenner, Ethel Koplin, Willa Dryden, Bertha Dalber, Mary Monroe and Marion Tegner are grouped together in words of praise though each deserves individual enconium. The Butler pupils are indeed individualists, though each reflects the splendid training received from a mentor who practices her own precepts as evinced in her stunning delivery of Richard Strauss' Standchen and in the Oasis duet from Massenet's Thais in which she had a worthy associate in Richard Kiley, a 19-year-old basso. Good taste, excellent diction in all languages and fine musicianship are characteristic of Mme. Butler's students, many of whom are possessors of more than ordinary vocal gifts which have been developed under her careful guidance and original method of teaching the art of singing. Adrienne Cooper's superb accompaniments added materially to the concert.

Illinois Federation of Music Clubs' White Breakfast

Mrs. Royden J. Keith, president of the Illinois Federation of Music Clubs, surrounded herself with several distinguished guests and many prominent officers and chairmen of the Federation at the white breakfast of the organization's silver anniversary. Two state and district winners of the student contests were presented in an excellent musical program—Harriet O'Rourke, soprano, and fifteen-year-old Jean Graham, pianist.

Lola Fletcher's Pupils Heard

A large group of Lola Fletcher's pupils demonstrated in recital that they have been trained by an artist who knows how to develop a voice and their ability to convey what the music means reflected real credit on the teaching technic and authoritative interpretation of their efficient mentor. Especially praiseworthy was the professional-like singing of Helen Baker, Anthony Ventresca, Elda Halfpap, Mary Thurlow, Jean Breyfogle, Carl Strum, Theresa Christian and Duilio Pucci. Betty Bokemeier, Suzanne Hood, Joyce Brach Marilyn Kaufman, Helen Joan Capps, Ruth Grau, June Brach, Astrid Gustafson and Helen Vall, though less advanced, sang clearly and with expressive interpretation.

Robert Macdonald Presents Piano and Voice Pupils

Piano and voice students of Robert Macdonald, heard in recital at the Chicago Conservatory recently, included Leona Edidin, Elaine Hellman, Celia Desidero, Harold Pais, Ruth Peters, Irene Albrecht, Margaret McJunkin, Paul Sifler and Helen Kettner, pianists; Ruth Reutlinger, and Carl Strum, vocalists.

Else Harthan Arendt and Students Appear

Else Harthan Arendt, well known singer, teacher and choral director, instructs her students to sing the solos and chorals and to conduct oratorios. Members of her class took all these parts in an interesting performance of Haydn's Creation given by the Sherwood Music School Chorus in Fontano, Wisc., recently. Marion Schroeder, one of Mme. Arendt's outstanding professional students, in a recent joint recital delivered some exquisite singing of German leid and French chanson which brought out her crystal-like voice, fine enunciation and artistic interpretive ability to particular advantage. She had orchestral support from the gifted young New York accompanist, Max Walmer.

Neioma Whitecloud, soprano, another professional pupil, is music supervisor at Olive Abeel School at Hackensack, N. J., and some of her recent engagements include appearances at the golden jubilee of the D.A.R. in Washington, D. C.; at the National Federation of Music Clubs convention in Los Angeles and in Denver, Colo.

Closing Activities at Dormagen Conservatory of Music

HAMMOND, IND.—The schedule of the term's closing activities at the Dormagen Conservatory of Music and Dramatic Arts, of which Amy Dormagen is president, included some fifteen recitals during the month of June. Outstanding were the programs given by two groups of piano students featuring a special presentation of Chopin's Polonaise Militaire, played as originally written with six pianists and two cornetists; the joint piano recital of Mona Mae Ruwaldt, Harriet Rachel Wells and Peggy Lou Erickson, in which the Fay Epperson Whistling Ensemble added enjoyment; Mary Alice Reed's individual piano recital, at which she was assisted by Lorraine Riski, soprano, and Anne Slack Keyes, cellist; and the joint program by Jim Plimpton and Patricia Tuley, ten-year-old pianists. Irma Dennis, Jane Hall, Josephine Hagen, Marilyn Molen, Doris Mae Turner and Bessie Yescitz were the six pianists and James Dill and Robert Harder, the cornetists, who made the March Militaire a performance to be remembered.

All programs, given at the Hammond Woman's Club showed the excellent work being accomplished at the Dormagen Conservatory. The participants were piano students of Mrs. Dormagen, Margaret McCall Nichols, Ann Calvaruso Damato and Inez Crooks Merneck; voice students of Ruth Tilton Cobb; violin students of Louis Zander and dramatic pupils of Maude Morton Hosler and Florence DeBold Patterson.

At the Commencement on June 23, Mrs. Dormagen presented the diplomas, promotion certificates and honor pins to the deserving students. J. C.

STUDENTS OF AMY DORMAGEN who played the Chopin Polonaise Militaire as originally written, for six pianos and two cornets, at one of the June recitals of the Dormagen Conservatory of Music, Hammond, Ind. Seated, left to right: Jane Hall, Irma Dennis, Marilyn Molen, Bessie Yescitz, Doris Mae Turner and Mrs. Hagen, pianists. Standing: Robert Harder and James Dill, cornetists; and Mrs. Dormagen.

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Lawrence College Presents Students

APPLETON, WIS. — The annual Commencement Concert for Lawrence College Conservatory of Music was held at Memorial Chapel, June 6. The Lawrence Symphony Orchestra, under the direction of Dr. Percy Fullinwider, presented Schubert's Symphony in B Minor, and selections from Wagner's Die Meistersinger. Soloists appearing on the program were Dorothy Flitcroft, contralto, who sang the Brahms Rhapsody; Irene Hitzke, pianist, playing Rubinstein's Concerto in D minor; Florette Zuelke and Cecil Neubecker, who played compositions by Robert Russell Bennett and Leo Sowerby, respectively.

Senior recitals during the past month included programs by Jane Porter, mezzo-soprano, Riverside, Ill.; Dorothy Flitcroft, contralto, Walworth, Wis.; Lester Schulz, baritone, Appleton, Wis; Florette Zuelke, organist, Appleton, Wis.; Cecil Neubecker, organist, Appleton, Wis,; Irene Hitzke, pianist, Merrill, Wis.

Miss Porter Miss Flitcroft and Mr. Schulz are students of Marshall Hulbert. Miss Hitzke is from the studio of Gladys Ives Brainard, while Miss Zuelke and Mr. Neubecker are students of LaVahn Maesch.

Glen Lockery and William Hogue, tenors, from the studio of Dean Carl J. Waterman, presented recitals. The Lawrence Conservatory String Ensemble, under the direction of Dr. Fullinwider, also gave a concert at Peabody Hall. Soloists were Constance Clark, cellist; Herbert Merrill, violinist; Ruth Kamerling, cellist.

Photo by Drucker-Hilbert Co.

63D COMMENCEMENT CONCERT OF THE NEW YORK COLLEGE OF MUSIC

in Town Hall on June 18. Front row: John Acunto, George Ruther, Lee Visentin, Leontine Bodenlosz, Minna Siegel, Lillet Thomas, Alice Knaust, Florence Zucker, Marie F. Whelan, Sidelle Hammer, Marie Baum, Ilona Feldman, Grace Berky, Marguerite Zajac, Harriet Joan Vogt, Marcia Weiner, Harriet Berkewit, Eleanor Picuri, Ruth Schwarz, Janice Fox, Gerda Herz, Carolyn Lee Smith, Alice May Meginnis, Marie Moraud, Pia Wertheimer, George Selbst, Walter Stein, students. Second Row: Walter Milnor, Yrsa Hein (members of Staff) Calvin Sieb (student) Helen von Metnitz (secretary); Carl Schlegel, Fritz Bland, Consuelo Clark, Leslie Hodgson, William Ebann, Edythe Gilbert, Carl Werschinger, Jani Szanto, Carl Hein (director); Hans Letz, Lillian Lee Roy, Otto Herz, Bernard Kwartin, Uarda Hein, Gottfried Kritzler, Gabor Reijto, Jacob Weinberg, Carl Adler, Joseph Reitler, Angela Weschler, Elsie Nicolini, Greta Schonwald, Vera Nette, faculty members.

New York College Graduation

The graduation exercises of the sixty-third year of the New York College of Music, held at Town Hall on June 18, as customarily presented graduating students as soloists. Those heard were Minna Siegel, Walter Stein, and Leontine Bodenlosz, pianists; Andor Toth and Calvin Sieb, violinists; Anne Quartin and Jose Mas, singers; John Martin, cellist; and an ensemble, heard in Schubert's Piano Quintet, consisting of Neura Grunes, piano, Emil Raab, violin, Takiko Ohmura, viola, Gabor Rejto, cello, and Frank Castorina bass.

The soloists were all excellent technically and revealed individual interpretative qualities. Particular favor with their audience was won by Mr. Toth, for his mature interpretation of Saint-Saens' Rondo Capriccioso; Mr. Stein's performance of his own inventive and contrasting Variations on a Theme by Stephen Foster, and Mr. Martin's playing of the Largo and Allegro from Valentini's cello sonata.

Dr. Otto Herz accompanied the entire program and provided valuable assistance with steady authoritative piano playing.

At the conclusion of the musical program, there was an address delivered by Leslie Hodgson, pianist, followed by the awarding of diplomas, certificates and testimonials by Carl Hein, director. N.S.

Beecham Concludes Essex County Series

Brailowsky Soloist in Stadium Concert at Newark—Zimbalist Plays Under Mitropoulos

NEWARK, N. J.—Before an audience of 18,000, Sir Thomas Beecham and Alexander Brailowsky made their debuts in the final concert of the Essex County Symphony series at the Newark Schools Stadium on June 24. The noted British conductor led the Star-Spangled Banner as an opener, followed by the Oberon Overture of Weber and the Seventh Symphony of Beethoven.

Mr. Brailowsky's playing of the Tchaikovsky B flat minor concerto won warm ovation, and earned several solo encores. The climax of the concert came in the Meistersinger Prelude of Wagner, directed with mounting spirit and massiveness. Alison Skipworth spoke in the intermission for the British War Relief.

The series was opened before 23,000 on June 3, when Dr. Frank Black led a concert of American works with Paul Robeson, baritone, as soloist with the Eva Jessye Choir and Earl Wild, pianist, assisting. Mr. Robeson was heard in splendidly sung works of Burleigh, Kern, Robinson, and Gershwin, music by the latter making up the second half of the program. The orchestral numbers included Chadwick's Jubilee and Ferde Grofé's striking Symphony in Steel.

The second concert, on June 10, presented Dimitri Mitropoulos as conductor and Efrem Zimbalist as soloist. The violinist scored in a superb reading of the Mendelssohn Concerto, and the conductor was applauded by some 20,000 listeners for his highly energized performances of the Bach-Weiner C major Toccata, Adagio and Fugue; the Brahms Third Symphony and Glazounoff's Overture on Greek Theme was so wildly applauded that he added the Ysaye unaccompanied sonata. R. N.

Rose Raymond Pupils Win Festival Award

Two pupils of Rose Raymond, Joyce Barnes and Constance Marantz, won the silver cup in the Junior Festival of the National Federation of Music Clubs, receiving superior rating for two-piano work. Three pupils entering the auditions of the Guild of Piano Teachers received high honors. Pupils of Miss Raymond gave their annual recital at Steinway Hall, New York, June 22, before a large audience. Miss Raymond is conducting a summer master class for pianists and teachers at her New York studio.

Henry Clay Returns to U. S.

Henry Clay, pianist, has returned to America following ten years spent abroad. Mr. Clay made many appearances in concert in Germany and worked on repertoire with Schnabel in Berlin and Italy. For the past year he has been endeavoring to return. Before going to Europe, Mr. Clay was an artist-pupil of Margaret MacConachie in Brownsville, Texas.

JULA GOLDYNE,

Dutch mezzo-soprano, will give a series of recitals next season in Pennsylvania and Connecticut. Recently Mme. Goldyne gave a joint recital with Percy Grainger in Teaneck, N. J.

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GEORGE CHAVCHAVADZE and MAXIMILIAN SUPERBUS, better known to his master as Max, who insists on camping on top of the piano when the young Russian pianist practices. Liszt's 12th Hungarian Rhapsody is his favorite number, according to Mr. Chavchavadze.

Pianist Heard for Canadian Fund

Chavchavadze Concerts Aid Victims of Air Raids

Touring the United States and Canada in behalf of the Queen's Canadian Fund for Air Raid Victims, George Chavchavadze, young Russian pianist, expects to make another Town Hall, New York, appearance next season. He will also be heard in Boston, at Jordan Hall, and in Chicago. Mr. Chavchavadze was heard in these cities last year and also appeared with Lily Pons and Albert Spalding in a concert for Greek War Relief. Although he has been in this country less than nine months, he has appeared in 16 cities in the United States and Canada.

Before coming here, he gave a series of 22 "blackout concerts" in the British Isles raising more than $40,000 for the British Red Cross.

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Rochester Honors Chicago Conductor

Eastman School of Music Confers Doctorate on Stock

ROCHESTER, N. Y.—Dr. Frederick Stock, conductor of the Chicago Orchestra, was awarded the honorary degree, Doctor of Music, by the University of Rochester at its Commencement Exercises in the Eastman Theatre on June 16. In presenting Dr. Stock for his degree Dr. Howard Hanson, director of the Eastman School of Music, commended him as "a great educator and an inspiring leader, a constant friend of the young composer, the young artist, the American boys and girls who are to become the future musicians of America. As founder of the Chicago Civic Orchestra, a training orchestra for young Americans, he brings to this work the same tireless, selfless devotion which marks his leadership of his own orchestra." L. F.

Josephine Antoine in Opera at Cincinnati Festival

Josephine Antoine, Metropolitan Opera coloratura, after a brief vacation at her Boulder, Colo., home, sang the title role in Lucia on July 1 and 5 with the Cincinnati Zoo Opera where she made her debut in this work two years ago. On July 9 and 12 she appeared as Gilda in Rigoletto. Following another brief vacation at her home, Miss Antoine goes to Chautauqua, N. Y., to appear on Aug. 22 and 25 in The Barber of Seville in English. With Albert Stoessel conducting, Miss Antoine will be soloist on Aug. 20 with the Chautauqua Symphony.

Jagel in Rio Opera

Sailing on July 18 for Rio de Janeiro, Frederick Jagel, Metropolitan Opera tenor, will participate in the seven-week opera season in that city from Aug. 5 to Sept. 23. Mr. Jagel sings leading roles in Boccanegra, Salome, Die Meistersinger, Rigoletto, Lucia and Love of the Three Kings. He will return by Clipper going to San Francisco where he has been engaged for performances of Boccanegra and Rigoletto with the San Francisco Opera.

HERTA GRUEN, pianist and vocal coach will remain in New York during the summer and will devote her time to the coaching of singers, preparing them for Fall appearances, with special consideration to the study of Lieder. She will also conduct classes for pianists in accompanying and general program building.

Franz Allers Conducts Philharmonic in Stadium Ballet Program

Following his appearances on July 17 and 18 conducting the New York Philharmonic-Symphony Society at the Lewisohn Stadium for the Ballet Russe de Monte Carlo, Franz Allers leaves on a four-weeks transcontinental tour. He will conduct for the ballet in the Hollywood Bowl, at San Antonio, San Diego, San Francisco and in Denver, Colo.

Ish-ti-Opi to Tour Florida

Ish-ti-opi, Indian baritone, will again tour Florida in concert next season, appearing among other places at the University of Miami in the series arranged by Mrs. Arnold Volpe.

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Baltimore Begins Summer Schedule

Peabody Instructor Wins Composition Award

BALTIMORE, MD.—Howard R. Thatcher, teacher of harmony and conducting in the summer school of the Peabody Conservatory of Music, was awarded second prize in the contest conducted by the Federation of Music Clubs for his Petit Suite for two violins and piano. The work, composed last summer, won first place in the State contest before being entered in the national competition. Mr. Thatcher is a member of the regular staff at the Conservatory where he received his entire musical education. He is organist at two local churches. His compositions include works of orchestra and in smaller forms as well as transcriptions for various instruments including the organ.

Pasquale Tallarico, young American pianist and teacher, has been named head of the piano department for the summer session. He has Carlotte Heller and Mabel Thomas as assistants. The enlarged curriculum this year includes various orchestral instruments with the following instructors: Gilbert Stange, in clarinet; John C. Bohl, flute; William Freitag, trombone; and Lloyd Geisler, trumpet.

Frederick R. Huber, manager of the school, has appointed Martha Roux to teach French; Charles H. Miegel, in German; Francis Fiorentino in Italian.

The Sunday evening recital series was inaugurated on July 6 when Charles M. Courboin gave an organ program. Reinald Werrenrath, baritone, appeared on July 13 with Mr. Tallarico and Frank Gittelson, violinist, scheduled for July 20 and 27 and the Peabody Ensemble on Aug. 3.

Mrs. Howard M. Kern Heads Baltimore Music Club

BALTIMORE, MD.—At the final meeting of the Baltimore Music Club, Mrs. Howard M. Kern was elected president of the organization for the season of 1941-42. Mrs. Kern, who has been an active member of the club for a number of years, is one of Baltimore's leading sopranos and has appeared frequently in opera, recital and radio.

In addition to Mrs. Kern, the members of the board of the Baltimore Music Club consist of Mrs. F. Joseph Kuper, first vice-president; Mrs. B. S. L. Davis, second vice-president; Mrs. Joseph Birnie, recording secretary, and Mrs. Leo J. Goldbach, treasurer. Mrs. Paul Criblet is the new member of the board of directors. G. K.

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MRS. HOWARD M. KERN

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Max Jacobs Organizes Suffolk Chamber Ensemble

Max Jacobs has organized the Suffolk Chamber Orchestra to provide symphonic music and novelties which he says are rarely found in programs of larger orchestras. The first of a series of Sunday evening concerts will be given on July 20 at the Old Field (L. I.) Country Club. Other concerts are scheduled for Aug. 10 and Aug. 31 and half of the proceeds will be given the American Women's Voluntary Services.

Mr. Jacobs in 1924 organized a chamber orchestra which gave regular winter concerts in New York City and summer programs in Flemington, N. J. He has selected 35 members of his Suffolk Philharmonic Orchestra for the new ensemble and will present numbers from his collection of symphonic works including those for spinet. A work never performed previously in this country and especially composed for the series will be featured at each concert.

Raymond Bauman and Artist Pupils in Series

Methods of piano playing, the result of intensive study by Raymond Bauman, New York pianist, teacher, and accompanist, were demonstrated in a series of Sunday afternoon concerts by Mr. Bauman and several of his artist pupils at his studios, closing on June 22 with a program of standard classics by Judith Singer.

Mr. Bauman specializes in re-creative experimental studies that bring to light his theories of memorizing and fingering with attention to acoustics, form and tonal sculpture. His teaching method emphasizes the importance of keeping the composer's message constantly in mind.

Other artist pupils who appeared in the series were: Paul Post, Mildred Gerson, Sophie Solotaroff, pianists; Mr. Bauman himself; Violet Anne Waltenberg, soprano, assisted by Mr. Bauman; Marion Weeks, coloratura soprano, also accompanied by Mr. Bauman. A large number of music lovers attended. P. K.

Brandenburg Artist Pupils at Barbizon-Plaza

Three artist pupils of Mabelle Brandenburg performed a program of piano music at the Barbizon Plaza, New York, June 20. Mildred Gelber played Bach and Mozart. Hilda Schwartz distinguished herself by offering for the first time a group of her original compositions, Idyl, Hunter's Dream, and March of the Moguls. The audience seemed especially responsive to the first, which was lyric in character and contained some refreshing modulations. Marjorie Coffey's contribution was a group of compositions by Karganoff, Grieg and Tchaikovsky. Miss Schwartz appeared again in three Chopin works and Miss Gelber in two of Moszkowski. P. K.

Pascarella Pupils in Recital

Pupils of Carl Pascarella gave their annual piano recital at Nola Auditorium, Steinway Building, New York, on June 7, with the assistance of Frances Goldhammer. Outstanding among the pupils was Rudy Lisarelli, who displayed technical skill and poetic insight and feeling for music of Chopin, Debussy and Beethoven. Among the assets of the other pupils were good quality of tone, excellent touch and a generally fine schooling.

Miss Goldhammer sang a varied group of songs by American composers, and an aria from Louise. Her voice is of wide range, her diction clear, and she sings with an evident understanding of the content of the music presented. J. B.

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MME. HEDWIG ROSENTHAL STUDENTS IN THIRD PIANO RECITAL

at Carnegie Chamber Music Hall on June 17. Participating were Stephen Temmer, Judith Segal, Roy Bogas, Stella Halpern, Rosa Linda, Charles Rosen, Douglas M. Johnson, Elly Kassman, Barbara Chadwick, Kenneth Amada, Mary Bamberry, Hans Heideman. Rachelle Shubow, not heard on this program, is also shown. Moriz Rosenthal, noted pianist-composer is at the left and Mme. Rosenthal, who played the orchestral parts on a second piano, is seated at the instrument.

Hedwig Rosenthal Artists in Recital

Pedagogic methods of Mme. Hedwig Rosenthal, wife of the noted pianist, were demonstrated at Carnegie Chamber Music Hall on June 17, when 12 of her artist-pupils, both youthful pianists and experienced adults, performed standard compositions. The performers revealed the influence of painstaking direction and all had the same broad and energetic delivery which lent an emphasis and deliberation to their offerings. Those heard were: Stephen Temmer, Judith Segal, Roy Bogas, Stella Halpern, Rosa Linda, Charles Rosen, Douglas M. Johnson, Elly Kassman, Barbara Chadwick, Kenneth Amanda, Mary Bambery and Hans Heideman. Mme. Rosenthal assisted at the second piano for concertos of Mozart, Mendelssohn, Tchaikovsky and Liszt. The audience was especially enthusiastic. P. K.

Concerts at Stadium

(*Continued from page 4*)

esting and virtuosic transcription of the presto finale from Weber's C major piano sonata, better known as Perpetuum Mobile; Benjamin Britten's Soirées Musicales, an effective scoring of five piano pieces of Rossini; a movement from Pedro San Juan's Afro-Cuban Suite, a contemporary orchestrated version of primitive rhythms; Piston's more familiar suite from his ballet, The Incredible Flutist; as well as several items heard for the first time at the Stadium.

The soloists found Stadium audiences keenly appreciative of their contributions, and encores were demanded and generously given in all instances. Rubinstein on the opening night set the pace and Spalding, Robeson, Elman and Miss Mimosa all had to follow the practice.

Goossens had to delay his Stadium bow when rain interrupted the schedule. Even when the programs resumed, threats of another Jupiter Pluvian attack kept the audience to small proportions of about 4,500. The Cincinnati leader brought with him Paul Creston's Threnody, which he had played with his own orchestra in January and gave it a dignified yet understanding delineation. Wolf-Ferrari, Smetana and Mozart numbers made up his list, and on the second night he contributed a French-Spanish program, played with zest and authority. Needless to say, Ravel's Bolero was the most acclaimed item.

John Corigliano, concertmaster of the orchestra, was to have been heard on July 3 but the rainy week-end again disrupted plans. Mr. Goossens, however, on July 5 was able to give the Stadium premiere of Saint-Saëns' Hercules.

Lily Djanel at Buenos Aires

Lily Djanel, soprano, concludes her season next month at the Colon Theatre in Buenos Aires by singing the title role in Carmen and that of Charlotte in Werther. Carmen was given a gala performance marking the national Independence Day. Mme. Djanel then appears in the season at Rio de Janeiro.

Photo © by Annette Simson

GEORGE REEVES,

English accompanist and coach, has transferred his activities to New York, where he will reside permanently. Mr. Reeves for the past year has been in Boston. He accompanied many artists.

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Hollywood Hails Modern American Music Festival

(*Other Hollywood News, pages* 3, 5, 11, 31)

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Even a dance band was included in the third annual Festival of Modern Music under the direction of Arthur Leslie Jacobs in the First Congregational Church in recent afternoon and evening sessions. Six pungent and attractive Dances in Bulgarian Rhythm by Bela Bartok and the massive Hawthorne movement from Charles Ives' amazing Concord Sonata were given with fine pianism by Frances Mullen.

A Hindemith Sonata for trumpet and piano was beautifully played by Vladimir Drucker and Theodore Saidenberg. The a cappella Chancel Singers, skillfully led by Jacobs, gave two enjoyable Choral Responses by Normand Lockwood, a tender Rise Up, My Love, by Healey Willan and an ecstatic setting of Psalm 150 by Lawrence Morton. In humorous vein was Hem and Haw, by George A. Lynn, satirizing critics and procrastinators, and consisting of seven rounds, each utilizing an ancient Greek mode. Poulenc's Concerto for organ, strings and tympani was admirably given by W. Brownell Martin and 30 young players from Meremblum's Junior Symphony Orchestra, led by Jacobs.

A stately Processional by W. Brownell Martin was given by the composer (organ) and Mary Lehigh Putnam (piano) to open the night session. The Shostakovich String Quartet, Op. 43, was lyrical of mood and rippling of motion, being well done by the Brodetsky String Quartet, augmented to a sextet for a fluently graceful Chorale for Strings by Roy Harris. Leo Sowerby's ingenious Chaconne for tuba and piano was ably performed by Paul Mettersteig and Emil Dannenberg.

The Cathedral Choir showed fine ensemble under Jacobs' sure hands in two psalm settings by Gultav Holst and This Is Our Time, by William Schuman. Claude Sweeten and his radio band played a swing version of Onward, Christian Soldiers and a "symphonic poem" devised by Sweeten to a Biblical text. Intermission comments were made by Grace Widney Mabee, Jose Rodriguez and William D. Pratt.

Four resident composers, Elinor Remick Warren, Mrs. M. Hennion Robinson, Charles Wakefield Cadman and Arthur Bergh, were present and took bows as their choral numbers were presented by the Woman's Lyric Club under the efficient direction of Benjamin Edwards in the Wilshire Ebell Theatre. Guest soloist was Mary Seiler, harpist, and club soloist was Siroon Mangurian, contralto.

Operettas by Civic Group

The Los Angeles Civic Light Opera Assn. opened its fourth season in the Philharmonic Auditorium with Rio Rita. Suzanne Sten was the vocal hit of the show as a charming Rita, with Walter Cassel as a personable Ranger Jim. Joe E. Brown took top honors for his comedy antics. A striking personality was shown by solo danseuse Inesita. Dance routines by Aida Broadbent were eye-filling, and stage direction by Zeke Colvan was splendid. Edward Ward conducted.

A stunning performance of Herbert's Naughty Marietta had Francia White as a spirited and vivacious Marietta. Wilbur Evans made a splendid Captain Dick, his robust baritone scoring an immediate hit. Sterling Holloway, abbeted by pretty Vera Marshe, led the comedy. Arthur Kay's conducting was superb.

The Brodetsky Chamber Music Ensemble gave another beautifully polished, sensuously toned concert in the Wilshire Ebell Theatre. Julian Brodetsky again demonstrated the tonal beauty and balanced surety to which he has brought his group of 32 young artists.

HARRINGTON VAN HOESEN,
a native of Toledo and graduate of Waite H. S., was featured soloist at the 14th annual music festival at the school stadium. Before a crowded stadium with hundreds of standees making an estimated audience of 17,000, Mr. Van Hoesen sang Malotte's David and Goliath and, with the combined orchestras and choruses, De Koven's Recessional.

ELEANOR STEBER, soprano, and LANSING HATFIELD, baritone,
as they appeared at the Chattanooga, Tenn., May Festival. Both will be heard as soloists in the Robin Hood Dell concerts in Philadelphia.

Jakob Gimpel joined the ensemble as guest artist in a masterful reading of the Brahms Piano Quartet, Op. 25. Also programmed were a Corelli Suite, the final Fugue from the Beethoven Quartet, Op. 59, No. 3, and the Smetana Quartet, From My Life.

American Series Closes

The final concert of the series sponsored by the Society of Native American Composers for the WPA Symphony Orchestra was given in Embassy Auditorium, under James Sample's efficient direction. Lionel Barrymore's suite, Tableau Russe, was repeated to excellent effect. Pianist George McManus played the Mozart A major Concerto (K. 488). Grieg, Mozart and Wagner completed the program.

A concert of compositions by Miklos Rozsa was given in the Pasadena studio of Douglas Wright. John Crown and the Noack String Quartet performed a lovely Quintet, Robert Brink's fine baritone displayed two artistic songs accompanied by Ingolf Dahl, Stephen Déak and John Crown gave an appealing sonata for cello and piano, and Robert Pollak and Jeanette Fischer played an ingenious sonata for two violins. Fresh, spontaneous and individual, the works held audience attention firmly from first to last.

Rae Best gave an excellent account of the Liszt Sonata in her Assistance League recital, with appealing tone and firm technique. Ravel and Chopin items formed a second group. Marie von Essen, contralto, shared the program.

A widely varied entertainment with a score of leading dancers appearing, was Dance Montage, given in the Norma Gould Studios on two recent dates for the benefit of the British War Relief.

A talented young danseuse, Lorrainde De Lara, appeared at the Wilshire-Ebell.

Don Pasquale Sung in English

A thoroughly enjoyable production of Donizetti's gay comic opera, Don Pasquale by the Opera Department of the Los Angeles City College had a four-day run beginning June 11. A fine new English version by Donald H. Alden enable its full values to be appreciated, as Hugo Strelitzer handled the accompanying WPA symphony orchestra with finesse.

Margaret Phelan made a particularly charming Norina, singing with ease and lovely quality, and Robert Kiber was extremely amusing in the title role. George Burnson supplied an admirable Malatesta, and Charles Platte sang Ernesto. Sig Arno skillfully applied true dramatic technique to the stage direction.

Samoiloff Artists Appear

An ovation was accorded to Robert Brink, baritone, with warm plaudits tendered as well to Margaret Phelan, soprano, and Robert Biggs, tenor, at a joint program presented by Lazar Samoiloff in the Assistance League Playhouse, June 24. Brink's resonant, well placed voice and artistic interpretation scored in a superb reading of the climactic aria from Boris Gudunov. Miss Phelan brought emotional warmth and appealing timbre to Debussy's Air de Lia, and Biggs showed a lyric tenor of much promise. Climax was the trio from L'Enfant Prodigue.

The all-Negro Cabin in the Sky, opening June 9 for the Los Angeles Civic Light Opera in the Philharmonic Auditorium, was such a success that it was held over for a second week. Ethel Waters, Todd Duncan and the New York cast scored effectually.

Climaxing with a mechanized division mounting the steep side paths of the Hollywood Bowl, taking position in the upper aisles and firing a round of blanks while cast and chorus sang the finale, The Wizard of Ord, presented by the 7th Division, U. S. Army, entertained a small Bowl crowd June 6. A musical comedy without a woman, it contrived to be a gay show, with an excellent drill team and some military maneuvers in lieu of dancing.

Pasadena Festival

Handel's oratorio, Saul and David, in the Pasadena Civic Auditorium June 6, concluded a week of local events for the annual Pasadena Music Festival. Richard Lert conducted, with George Burnson, Clemence Groves, Joseph Sullivan and Jane McGowan taking the leading roles.

A tasteful and thoroughly enjoyable program was given by students of Norma Gould's School of the Dance at the Wilshire Ebell Theater June 21. The young participants ranged from 5 to 20 years, and consistently showed fine training. A Ballet of the Jewels, to Delibes music, opened the program, followed by solo dances by Barbara Lee Behymer, Sandra Dick, Zelinda Morrow, Anastine Rowell, Julia Ann Reynolds, Arvonne Behymer, Carol Leonard, Anne McGrath, Anne Sutherland, Carol Jo Montgomery and Lillian Abbott.

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NBC Sale of Artists' Bureau Still Pending Final Decision

(Continued from page 3)

Mr. Woods confirmed what the Musical Courier learned in other quarters, that some officials feel NBC should continue as at present unless specifically directed otherwise. If, however, such an order is forthcoming, it should be opposed in the courts if necessary, as Niles J. Trammel, president of NBC has already asserted concerning the ordered sale of the Blue network.

From other sources the Musical Courier learned that the action of Columbia Concerts Corporation in withdrawing from CBS is considered "a mistake" from the standpoint of radio officials and there is "no reason for NBC to follow suit."

Those holding this view contend that there is no Federal restriction "on the buying and selling of talent or anything else." It was pointed out that managers of musical artists do this as their business and if individuals can do so, corporations, including those affiliated with radio, have a similar authority.

"NBC Concert Service and Civic Concerts are both important factors in NBC and important to NBC," one official, who asked that his name be withheld, said. "Neither the FCC nor any other governmental agency has ever asked our prices for artists or how they were handled, although this information has been available for them. NBC has not been ordered out of the concert business."

If and when the sale occurs the talent and sales departments of NBC will be included in the deal, Mr. Woods said.

"It will be a clean break although probably some of our employes will be affiliated with the new organization," he declared.

George Engles, managing director of NBC Concert service, would not comment on the situation.

Columbia Concerts Developments

Meanwhile Columbia Concerts Corporation is in process of reverting to the group of individual managers who merged 11 years ago to form this organization. Arthur Judson, president, is expected back from a vacation in August, when the decision of the stockholders will be made known. Approval is expected.

In the interim, it is reported that plans are being made to reduce the number of cities serviced by Community Concerts, a subsidiary of the corporation. It is reported that 40 to 50 cities will be eliminated, the staff reduced, with one representative appointed to handle from 15 to 20 cities and tours of eminent artists, also curtailed. From correspondents Musical Courier learns that this may mean the elimination of concerts in many cities where preliminary work has just been completed and which have been building toward longer courses. Also, it was learned that only those artists who are considered box-office attractions will make tours, thereby eliminating the chances of younger artists who have hitherto been coupled with the better known ones on these courses.

Independent managers are considered as holding the key to the situation and already have approached local managers who have heretofore secured artists from the larger corporations, it is reported.

Increased activity on their part is expected as soon as the Columbia sale is ratified.

Hollywood Bowl Opens With Audience of 18,000

(By Telegraph to Musical Courier)

HOLLYWOOD.—An audience of 18,000 gathered for the Hollywood Bowl's formal season opening with a performance of Madame Butterfly on July 9. Pietro Cimini conducted with authoritative finesse. Armando Agnini contrived lovely stage effects. Enya Gonzalez sang the title role attractively. James Melton made a dramatic Pinkerton. Elinor Marlo was a splendid Suzuki, and Marek Windheim completed the principal quartet of singers with a characterful performance. Other members of the cast and the chorus cooperated to generally good effect in the successful presentation. R. D. S.

Photo by Josephine Rossi

MARIE LUVISO,

soprano, has been added to the list of artists under the management of William Neill and will be heard next season under his direction.

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Heard in the Studios

Hanna Brocks

Hanna Brocks presented her artist-pupil, Marcelle D'Orsay assisted by Julia McGovern, Charlotte Kahan and Ruth Virginia Russell in recital recently at Nola Auditorium, Steinway Hall, New York. The program included excerpts from Mozart's Marriage of Figaro, Lieder, French and English songs. Ease of production, clarity of tone, clear diction, poise and excellent stage presence were among the assets displayed by the pupils. Beatrice Raphael was at the piano.

J. B.

Leon Carson

Frieda Volkert, soprano, appeared in the recent New York performances of the N. Y. La Scala Opera Company singing Santuzza in Cavalleria Rusticana, and Nedda in Pagliacci. Miss Volkert also gave a concert at Garden City, L. I. She is an artist from the New York studios of Leon Carson.

Norman Jolliffe

Artist-pupils of Norman Jolliffe recently presented two recitals at his New York studio. Participating in the first were Vera Wilson, Elizabeth Talbot, Constance Saunders, Elizabeth Kaboolian, Arline Rheinish, Margaret Crawford, Bruce Thurston and Mortime Davenport.

The second program of songs and duets was given by Marie Andrews, Elfrieda Andrae, Clara Schumann, Virginia Sykes, Marian Adam, Charles Guernsey, Leonard Pinto and Warren Brown. Mr. Jolliffe sang a group of English songs to conclude the program. The accompanist on both occasions was Ruth Heed.

Mr. Brown, Paterson (N. J.) baritone, won first prize in the recent finals, at Atlantic City, N. J., in the National High School Students Competition for the Eastern states.

Alexander Lipsky

Piano pupils of Alexander Lipsky have been active in concerts recently. Clarie Strauss was heard in recital in Carnegie Chamber Music Hall. Toni Wray presented a program for the Suffern (N. Y.) Woman's Club. David Rubin, a senior, gave a recital in Kirkpatrick Chapel at Rutgers University. Ethel Effenbach was heard at the Music School of the Henry St. Settlement in the series of faculty recitals.

La Forge-Berúmen Studios

Mildred Isabel Wallace gave a piano recital and monologues at the La Forge-Berúmen Studios June 1. She displayed excellent technical and musical feeling in her piano works. The monolgues particularly enjoyed were several humorous sketches. Miss Wallace is a piano pupil of Ernesto Berúmen and of Dagmar Perkins in elocution.

On June 9 the La Forge-Berúmen Studios presented artist-pupils at the Advent Evangelical Lutheran Church. Cecil Gordon played two groups of piano solos. Carlotte Franzel, soprano, sang a group of Mozart, and Edward Roberts, baritone, was heard in miscellaneous numbers. May Lander, coloratura soprano, included the waltz from Mireille in her group. Nora Warnecke, also a coloratura, contributed the Shadow Song from Dinorah. The Balladeers sang several lighter numbers, Frank La Forge's Flanders Requiem and, with Mabel Miller Downs, soprano, Schubert's Omnipotence.

At the first of the summer school recitals on June 17 Carlotta Franzel gave an outstanding performance of twelve Mozart arias displaying a voice of beauty and wide range. In several numbers Miss Franzel sang two phrases in one without impairing her breath control. With Mr. La Forge adding his artistry to that of the young singer, they created a musical ensemble that became a musical experience.

Cecil Gordon, pianist, pupil of Ernesto Berúmen played a miscellaneous group with artistic finesse and musical understanding. He has a fluent technique used with intelligent application.

Ten concerts are scheduled for the summer, one on each Tuesday evening until Aug. 19.

B. N.

Queena Mario

Owing to illness in her family, Queena Mario has altered her summer schedule and will not conduct her annual school and barn theatre in Bethel, Conn. Mme. Mario recently left the hospital after a 10-day stay with a streptococcus infection. Another member of her family also became seriously ill and the former Metropolitan Opera diva has decided to take a vacation instead of conducting her school. She expects to reopen her New York studio in September.

Carolyn Raney, coloratura soprano, participated in the Potsdam Festival. Catherine Aspinall, lyric soprano, opened her current tour of the South at West Virginia University. Edward Kane, tenor, appeared with the Gena Branscombe Choral at its Town Hall concert. They are artist-pupils of Mme. Mario.

Romualdo Sapio

Norman Brandt, tenor, who has studied opera with Romualdo Sapio, successfully auditioned for the Metropolitan Opera chorus for stage experience next season. Rosina Martocci, soprano, was heard at the last musicale of La Chanterelle Internationale and also gave a recital at the Educational Alliance, New York.

Pina LaCorte was engaged to sing Gilda with the New York Opera Company. Theo. Hines was heard as Ramfis in Aida at the Jolson Theatre opera performances. William Branch, baritone, gave a recital at P. S. 113.

All are studying with Signor and Mme. Sapio.

Maude Douglas Tweedy

Adele Rivie, soloist at St. Luke's Episcopal Church, Forest Hills, L. I., was guest with the Katzman Orchestra over WINS and appeared as soloist for the

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Greenroom Club Revel and the Herald Tribune banquet at the Astor Roof. At the benefit at the Imperial Theatre, she introduced a new song by Leo Edwards and later sang in the I am an American Day Observance at the Bronx County Court House.

Ruth Krug, contralto, soloist at St. Andrew's Episcopal Church, South Orange, N. J., sang at the 27th annual commencement of the Presbyterian School of Nursing at the Second Presbyterian Church, Newark. She was heard for the Music Study Club of Newark and was soloist in Bach cantatas at St. Mark-in-the-Bouwerie Church, New York.

Marjorie Hamill Nielson, soprano, soloist at Bushwick Methodist Church, Brooklyn, N. Y., gave a recital at Miss Tweedy's studio recently with Alice Wightman at the piano. John Roberts, baritone, also gave a studio program. Miss Nielson and Martha Haskins, mezzo soprano, were soloists over WNYC recently on the Sigma Alpha Iota program.

Jeanne Palmer, soprano, gave a recital recently at the Friends Meeting House with Frank Chatterton at the piano.

Marjorie Tollman, soprano soloist at St. James Presbyterian Church, New York, was heard in recital at South High School, Youngstown, O., and on June 4 gave a program at the Summit (N. J.) H. S.

Miss Tweedy recently entertained Alpha Theta chapter of Sigma Alpha Iota at a studio-tea. Marjorie Nielson, soprano, and Betty Thombs, mezzo soprano, were soloists.

PASSED AWAY

FREDERICK A. VIETOR, 50, vice-president and general manager of Steinway & Sons, piano manufacturers, died in a New York hospital on June 17. He held a commission as lieutenant colonel in the New York National Guard and had seen service in the first World War and on the Mexican border. Born in New York City, Col. Vietor was a great grandson of the late Henry Engelhard Steinway, founder of the piano firm, and himself held several patents on mechanical devices he had perfected for this instrument. After graduation from Williams College in 1913, he entered the employ of the firm and spent most of his time in the manufacturing end of the business. He was named as director in 1930 and on March 25 of this year became general manager and vice-president. A noted horseman, he took part in polo matches and appeared in military horse shows. He belonged to the Williams Club and the New York Society of Military and Naval Officers of the World War. Surviving are his widow, two sons, a daughter and a sister.

GIUSEPPE BOGHETTI, 45, teacher of singing and former opera and concert tenor, died in hospital in New York after a week's illness on July 7. He was born in Philadelphia, studied at the Milan Conservatory and sang in opera and concert in Europe. After the World War he returned to this country and opened vocal studios in Philadelphia and later in New York. He taught Marian Anderson, Helen Traubel and Jan Peerce, among others. He is survived by his widow and a son, Noel.

PHILIPPE GAUBERT, 62, noted French conductor and director of the Paris Opéra, died recently in Paris, according to a dispatch from Vichy on July 9. Gaubert was known also as a composer of chamber and orchestral music and as a flutist. Born at Cahors in 1879, he studied at the Paris Conservatoire. In 1919 he became conductor of the Concerts du Conservatoire. He was an Officer of Public Instruction and received the Croix de Guerre during the World War.

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Boston Applauds Esplanade Events

Outdoor Concerts by Charles River Include Memorial to Paderewski

By CYRUS W. DURGIN

BOSTON.—The Pops concerts at Symphony Hall have been succeeded by the free, open-air Esplanade concerts, also conducted by Arthur Fiedler, and played by an orchestra of Boston Symphony men.

On the warm, sun-pinked evening of Sunday, July 6, the conductor stepped upon the stage of the handsome Hatch Memorial Shell on the Charles River Esplanade, and began his 13th season of these concerts. This time the largest crowd ever reported at an Esplanade opening night—estimated at 25,000—filled the green space before the Shell, and applauded concert and performers with considerable warmth.

A light program began with Elgar's Pomp and Circumstance march, with the orchestra reinforced by the new Hammond organ given by former Gov. Alvan T. Fuller. The organ has now been installed as a permanent part of the Shell structure. Wilfrid Tremblay presided at the keyboard. The organ again was used in Handel's so-called Largo.

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For the rest, the program encompassed the andante cantabile from the Fifth Symphony of Tchaikovsky, the Prelude to The Mastersingers of Nuremburg by Wagner, Saint-Saëns' Bacchanale from Samson and Delilah, the Bach-Wilhelmj Air on the G string, Strauss' Tales From the Vienna Woods, and a pair of Slavonic dances by Dvorak.

Paderewski Memorial

It is not uncommon, now, to hear a complete symphony. On the evening of July 13, the Esplanade public will hear the first piano concerto at these concerts, when Jesus Maria Sanroma will be soloist in the Paderewski Concerto. The work will take the form of a memorial to the late pianist, composer and statesman. Other concertos are on the schedule for subsequent program.

The concerts will run through Sunday evening, July 27. Then the orchestra packs its instruments and departs for Stockbridge and the Berkshire Festival.

American Works Heard

At Jordan Hall, Quincy Porter conducted a program of American chamber orchestra works at the third and last concert in the series of unusual and rarely performed music sponsored by the New England Conservatory. David Diamond's Concerto for Chamber Orchestra, Mr. Porter's Dance in Three Time, the Piano Concertino by Walter Piston, (Rita La Plante, soloist), Music for Chamber Orchestra by Alvin Etler, and Paul Creston's difficult Marimba Concerto were played. Lawrence White gave a brilliant account of the solo part in the latter.

The Women's Symphony Orchestra conducted by Alexander Thiede has concluded its second season. The valedictory program brought forth two new scores, the Fugal Triptych by Joseph Wagner of this city, and Light, a work by the American woman composer Radie Britain, which won the award in the competition held by the orchestra.

FEATURE NATIVE FOLK MUSIC.

The American Ballad Singers, with Elie Siegmeister, director, front row, left, rehearsing. Members of the group are Ruth Fremont and Helen Yorke, sopranos; Evelyn MacGregor, contralto; Earl Rogers, tenor; Emile Renan, baritone; and Earl Waldo, bass.

(Story on page 13)

Margaret A. Gow Holding Boston and New York Classes

Margaret Armstrong Gow, New York and Boston voice teacher, is holding classes in both cities this summer. Singers from her studios who have been active this season in church, concert and oratorio engagements include Eleanor Fourtin Powell, Kathleen Howard and Camille Snow, sopranos; Ruth Avery Ray, Elaine Elkerton, and Rowena Robbins, contraltos; Earle Potter and Harold Horsepian, tenors; Ernest Eames, baritone; Ellen Cook Laue, folksong specialist; Robert Ewing and Arthur Lang, studio accompanists, have appeared in concert with many singers throughout New England.

Pupils of Miss Gow recently gave a Sunday Evening Musicale at Steinway Hall, New York.

Jean Dickenson in Canada

Jean Dickenson, soprano, gave a program in Toronto, June 20, for the Canadian Government Defense Bond Drive. On Aug. 28 she will be soloist at the Toronto Symphony Promenade Concerts. Miss Dickenson is being heard with the Cincinnati Opera Company in July.

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Encore

Dear Musical Courier:

Speaking of the intermission speech of a certain dynamic conductor, the San Francisco Argonaut's critic remarks ". . . he nearly abandoned his accent." Those are shootin' words, pardner. Webster, you know, defines *abandon* as "freedom from artificial constraint." Personally we think the picturesque conductor is simply a bit absent-minded.

* * *

Newspaper stories tell how a musical manuscript lost by a modernist composer was found in a trash-barrel.

Even the rubbish-collectors these days, it seems, go in for musical criticism.

* * *

A FAIRY TALE: Once upon a time a wealthy American social-light financed a musical group consisting mostly of American musicians. (*Any likeness in this Fairy Tale to any person living or dead is purely intentional.*)

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"And I," said another, "was an outcast and political refugee from the same land which despoiled your people, the same country whose rulers dare to use my name, Wagner, to glorify their cause!"

Beethoven's voice was heard:

"All of us, Paderewski, have tried to serve as torch-bearers of liberty, we have fought in our own way for freedom of the human mind and spirit. I destroyed my dedication, you recall, to the tyrant of my day. I devoted my final Symphony to the thought of man's oneness and brotherhood. Even today my Fifth (V.) is being used as a symbol of victory."

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